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TUMBLING FOR GIRLS

A HANDBOOK FOR TEACHERS AND STUDENTS IN HIGH SCHOOL AND COLLEGE

BY

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TO

THE MAY DAY TUMBLERS

OF

BRYN MAWR COLLEGE

PREFACE.

Most works on Tumbling have dealt only with tumbling for men or for elementary school children. Few have been written specifically for older girls.

There is a large gap between very elementary stunts and those requiring much practice and equipment. The purpose of this little book is to fill the gap and to provide material for the teacher of classes of highschool girls and college women.

The problem is very different, since for these older students the interest centers more on developing skills and grace than on the stunt or self-testing element. This does not imply that the instructor should lose sight of the spirit of play; on the contrary, this is one of the leading factors in the successful teaching of tumbling whether in school or college.

No lesson plans are given because each situation differs so much from any other in regard to teacher, equipment, size of class, ability of class and the time allotted, that a plan which suits one group may be quite useless to another.

The stunts herein listed have all been done by college girls; the new ones described (indicated in the text by means of asterisks) are the results of the author's experimentation with various skills, and have been invented and accomplished by Bryn Mawr students. Stunts are arranged as far as possible in a definite progression, but any suggested order may be changed to fit the difference in physique and balance of the individual.

The writer wishes to express her appreciation to the Bryn

Mawr Tumblers for suggestions, willingness to try out new material and coöperation in posing for the pictures, and to Ida W. Pritchett for photographing many difficult poses.

The author also desires to thank Harriet Venable Brady and Marguerite Lehr for their helpful criticisms in the preparation of the manuscript.

M. V. B.

Bryn Mawr, Pa.

FOREWORD.

TUMBLING is fun. This element of fun, of giving expression to youthful high spirits, is bound to make a class popular where young people want amusement with their exercise. And tumbling is amusing; you laugh at yourself, you laugh at the others, you laugh in the friendliest way, and what could be healthier! It is indeed pleasant to see and hear the signs of merriment which are a running accompaniment of any good tumbling class, and as the students bubble gaily out of the gymnasium at Bryn Mawr after a class with Miss Brady, the expression on their faces is proof of the worth of the class. Because it is necessary to enjoy your exercise to make it really valuable there should be a growing interest in the Physical Education world today in this particular activity.

Underneath the merriment there lie additional elements of real educational value; there is keen concentration necessary to insure your own safety and that of the persons with whom you are working, there is the development of elasticity, so important a factor in good health. Balance, which is inseparable from tumbling, is the fundamental pre-requisite for all good movement. Therefore, if tumbling is well taught, if the stunts are properly adapted to girls, the group will emerge from a season of this exercise with added energy, an added sense of control, with stronger, better set up, better moving bodies. Tumbling provides those qualities most needed in Physical Education classes: pleasure, a sense of

responsibility, coöperation, an increased elasticity of the joints, and balance.

To write authoritatively on this subject one must be a good tumbler. Miss Brady is. With her the theory and the practice are one. Since she has taught tumbling over a period of ten years under varying conditions in camp and college, her book provides material adaptable for all purposes, whether it be as part of a pageant, such as Big May Day at Bryn Mawr, or camp work, or just the regular Physical Education classes in any school or college.

Mr. Frank Markoe, the well-known dramatic critic, has written of the performance of Miss Brady's tumblers in May Day: "When I tell the tumblers that after watching their performance the lady next to me remarked to her companion that it seemed a pity to mix professionals with the college girls, they will feel, I hope, that they have not labored in vain."

It is high time that we have a new book on this subject with original and varied material particularly prepared for girls. Miss Brady's book fills that need.

JOSEPHINE PETTS.

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(Used at Bryn Mawr College, May Day, 1932.)

TUMBLING FOR GIRLS.

INTRODUCTION.

ENJOYMENT of tumbling is not limited to the very young. Children, of course, love to tumble, but the sport appeals also to persons considerably over college age, and stunts may be adapted to lessening flexibility.

On practical considerations alone tumbling has much to recommend it. The only necessary equipment is a mat, and if a grassy plot is available even a mat can be dispensed with. This fact makes tumbling ideal for camps and playgrounds, and excellent for schools and colleges whose surroundings include a lawn. It is not a seasonal sport and can be done indoors or outdoors throughout the year. Costumes are simple and can be assembled from almost every modern girl's wardrobe: shirt or blouse, shorts or close-fitting bloomers, socks and sneakers.

Though to the uninitiated tumbling may look dangerous, fewer accidents occur in these classes than in other sports. When tumbling, the student's whole attention is given to proper control of her body and she is taught how to fall without hurting herself. This ability to relax and fall without injury carries over into daily life. The instinctive movement of adults to save themselves by thrusting out an arm or to catch their balance by tensing the muscles is replaced by a conscious relaxing of the whole body when falling.

For demonstration purposes tumbling is in great demand because both spectators and tumblers enjoy it. Opportunities for colorful and original costumes against varying backgrounds are boundless.

The value of tumbling for the individual may be considered from the *physiological, psychological* and *social* standpoints.

Physiologically its advantages are:

1. It develops the body as a whole, since all muscles are called into play.
2. It develops particularly those sets of large muscles which conduce to good posture and the proper functioning of the vital organs, namely, the muscles of the back, chest and abdomen.
3. Since balance rather than sheer strength is the aim of tumbling, overdevelopment does not take place.

Psychologically it may be said that:

1. Conquering a stunt gives the tumbler a sense of achievement, thus adding to self-confidence.
2. The development of physical grace and the feeling of muscular control add to the ease and poise of the individual.
3. There is as great a sense of achievement to the girl who accomplishes a headstand as to the more advanced tumbler who succeeds in doing a snap-up, with the result that no participant feels inferior.
4. The possibilities of tumbling are limitless, enabling the creative urge of the individual to find expression.
5. The pleasure and amusement derived from tumbling are extremely valuable in keeping one's mental balance.

Socially the advantages are:

1. Informal group participation.
2. Coöperation of an entire group of varying abilities to one end, such as takes place in pyramid building.
3. Numerous opportunities for display because all stunts can be used and adapted to the type of entertainment needed, be it play, pageant, circus, or informal demonstration.

TUMBLING IS FUN!

CHAPTER I.

A BRIEF HISTORY OF TUMBLING.

Tumbling is an ancient art which in the old times was almost always connected with dancing, usually for the entertainment of princes and noblemen on festive occasions.

The Greek poet, Homer, who is supposed to have lived sometime between the years 1100–900 B.C., mentions two dancing tumblers who, according to one translation, "stood upon their heads and moved about to the measure of a song for the diversion of Menelaus and his courtiers at the celebration of his daughter's nuptials." Another translation is that of A. T. Murray, whose reading of the lines in Book IV. of the *Odyssey*, is as follows: "So they were feasting in the great high-roofed hall, the neighbors and kinsfolk of glorious Menelaus, and making merry; and among them a divine minstrel was singing to the lyre, and two tumblers whirled up and down through the midst of them as he began his song."

The art was flourishing several centuries later when Terence (185–159 B.C.), a writer of comedies for the Roman stage, complained of the rivalry of tumblers and rope-walkers, whose increasing popularity later supplanted the production of Greek and Roman drama.

That tumbling was practised by women, and indeed fascinating women of high degree in this far distant past, is given credence to by a legend concerning the daughter of Herodias. Some versions say that it was the beautiful Salome, others that it was a younger daughter of the Queen, but all refer to the dancer as a tumbler. In a Saxon version of St. Mark's Gospel the lines read: "The daughter of Herodias tumbled before Herod." Another account is found in a translation from an ancient manuscript in the Harleian Miscellany, part of the library of Edward Harley, second Earl of Oxford:

"Herodias' daughter, that was a tumbler, and tumbled before him and other great lords."

The Cathedral of Rouen contains a bas-relief which pictures Salome standing on her hands and tumbling before Herod to charm him and so win his consent to the beheading of John the Baptist. One may note in passing that despite the fact that ancient manuscripts and sculpture always represent Salome as a tumbler, scantily clad, modern dramatists have chosen to make her a dancer alluringly swathed in veils.

When the Roman theatre fell on evil times, due to the antagonism of the church as well as to the attacks of the barbarians, the actors, or *mimi*, were deprived of this means of livelihood and were obliged to turn their talents for entertainment into new channels; they learned tumbling, juggling and kindred arts, and memorized the long *sagas* that the Teutons loved to hear; they became itinerant jesters and buffoons. They left their native land and in the course of their wanderings became absorbed into the vast body of nomad entertainers on whom so much of the gaiety of the Middle Ages depended.

The Saxon princes encouraged these people, and the courts of the Norman monarchs were crowded with them. In Scott's *Ivanhoe*, that well-known historical romance of the twelfth century, there occurs a vivid description of preparations for a funeral banquet which took place in the thronging castle-yard of the feudal fortress of Coningsburgh. "Groups of every description were to be seen devouring the food and swallowing the liquor abandoned to their discretion. . . . Mendicants were of course assembled by the score, together with strolling soldiers returned from Palestine; peddlers were displaying their wares, traveling mechanics were inquiring after employment, and wandering palmers, hedge-priests, Saxon minstrels, and Welsh bards were muttering prayers and extracting mistuned dirges from their harps . . . Jesters and jugglers were not awanting, nor was the occasion of their assembly supposed to render the exercise of their profession indecorous or improper."

In France the term *jongleur*, or *jugglour*, was frequently used to denote this group, though often they were included in the collective term *troubadour*, a comprehensive word used to designate not only the minstrel but also the acrobat; later a cleavage took place and the troubadour devoted himself only to singing and instrumental music, while the jongleur became exclusively the acrobat or the trainer of animals.

The title *Rex Juglatorum*, or King of the Jugglers, was conferred upon the chief performer of the company in the household of royalty, the other members of the troupe being under his direction. This *Rex* was sometimes a very important personage, closely associated with his great patron, and often became a man of property due to the gifts lavished upon him.

Few of the stunts of the tumblers of the Middle Ages are described in detail in the writings of that period; this is probably due to the fact that the monks, the historians of the time, were professed enemies of the jugglers who were reputed to be of licentious and unruly behavior. However, despite the censure of the church, these wandering artist bands were highly popular, welcome alike under humble roof and in the castle of the rich and powerful.

Included in the training of the jongleur was the art of rope-dancing, much patronized by the Franks, who regarded it as a marvelous effort of human genius. The most renowned rope-dancers of that time were of Indian origin. Practically all performers in this art came originally from the far East, although they later trained pupils in the countries through which they passed, recruiting them chiefly from the mixed tribe of jugglers. According to a document translated by a very learned Frenchman, Etienne Laureault de Fencemagne, head of the Antique Room of the Louvre in 1783, rope-dancers appeared as early as 1327 at the entertainments given at state banquets by the kings of France. Long before that time, however, they are mentioned in the poems of troubadours as a necessary feature of any feast presided over by nobility; they even furnished part of the

entertainment at monastery feast days, and from the fourteenth to the sixteenth centuries they were seldom absent from any public function. At state ceremonials of kings and queens, princes and princesses, these performers were especially called upon to display their talents for the amusement and wonder of the populace.

Toward the close of the fourteenth century the brotherhood of jugglers had become divided into two distinct classes, minstrels and tumblers. The former continued to recite serious or amusing poetry, to sing love songs, and to enact comic interludes, either singly or in groups, in the streets or under roof. They either accompanied themselves or were accompanied by a great variety of instruments. The tumblers, on the other hand, devoted themselves to feats of skill and agility, to exhibitions of trained dogs, horses, apes, and bears, or made weird grimaces and strange posturings for the diversion of their audiences. These tumblers were designated by a variety of names: *tombeors, tombesteres, tumbleres.* They were acrobats and contortionists who twisted their supple bodies into incredible attitudes, leapt through hoops, turned somersaults, walked on heads and hands, and balanced themselves in perilous positions. Female tumblers (sometimes called *tournatrices,* though often included in the general appelation *tombesteres*) took part in these exhibitions, and acrobats in several districts developed their own characteristic modes of tumbling, such as *le tour français, le tour romain, le tour champenois.*

Chaucer refers to these female tumblers as *saylours* (from *salio,* to leap or dance) in the *Romance of the Rose,* and as *tombesteres* in the *Pardoner's Tale* of the *Canterbury Tales:*

> "And right anon thanne comen tombesteres,
> Fetys and smale, and young frutesteres,
> Syngers with harpes, baudes, waferers . . ."
>
> (And soon after came tumblers,
> Graceful and small, young fruiterers,
> Singers with harps, bawds, wayfarers . . .)

Dancing and tumbling were practically synonymous terms, the middle English word *tombester*, or *tumbester*, being derived from the verb *tomben*, or *tumben*, meaning "to dance." Tumbling, balancing, dancing and singing were part of the gleeman's, or *joculator's*, standard performance; sometimes it included also sleight-of-hand tricks, conjuring, wrestling, boxing, and the training of animals. The chieftain of the gleemen seldom executed the vaulting, leaping, balancing, and other feats of agility but left those to the lesser lights of the cast. Very often these acts were performed by women and girls who were called *gleemaidens* by the Saxons and *saylours* by Chaucer. Their specialty was tumbling and dancing; they threw amazing somersaults, leapt through a succession of hoops, walked on their hands with their feet in the air, and did contortionistic stunts. A thirteenth century manuscript in the Royal Library depicts a girl dancing upon the shoulders of the joculator who, at the same time, is playing upon bagpipes and appears to be walking forward. It is interesting to note that women took active part in the performances of the joculators, since it was not until the year 1660, forty-four years after the death of Shakespeare, that women were permitted to appear on the dramatic stage. It is almost needless to add that the employment of women for difficult stunts of balance, flexibility and art has been continued to the present day.

In Great Britain, as on the continent, tumblers were always present at feasts and royal entries; it is recorded that a certain tumbler rode before Edward II on one occasion and so amused His Majesty by repeated falls from his horse in such ridiculous manner that the king was highly diverted and "laughed exceedingly," and rewarded the performer with the sum of twenty shillings—a sum which was at that time of princely munificence. In the accounts of expenditures during the reign of Henry VIII are instances of similar sums paid to tumblers, who seem to have been popular with all the Tudors. One *Strype*, clergyman attached to the

court of Queen Mary, has left the following notation: "After Her Majesty had received the royal pensioners in Greenwich Park, there came a tumbler, and played many pretty feats, the Queen and Cardinal Pole looking on; whereat she was observed to laugh heartily."

Among the pastimes arranged in honor of Queen Elizabeth at Kenilworth Castle, in 1575, there were shown surprising feats of agility by an Italian acrobat. Robert Laneham, a merchant in the service of the Earl of Leicester, left an account of this entertainment in a letter, copies of which have been preserved in the Bodleian Library at Oxford and in the British Museum. He describes the man's "Goings, turnings, tumblings, castings, hops, jumps, leaps, skips, springs, gambauds, somersaults, caprettings and flights, forward, sideways, downward, upward, and with sundry windings, gyrings and circumflexions, performed with so much ease and lightness that I may guess his back to be metalled like a lamprey that has no bone, but a line like a lute string."

In Elizabethan times no stage play presented by mummers was without its group of tumblers who entertained the audience between acts and were often included in the drama itself. Incidentally, it may be mentioned that the use of a group of tumblers by Lynn Fontanne and Alfred Lunt, in their presentation of *The Taming of the Shrew*, is historically authorized. Even in opera at this period such entertainment was expected and demanded, so that the absence of a tumbler during intermissions materially lessened the size of the audience.

Representatives of this vast body of entertainers always made their appearance at Fairs or May Days, and often the populace was victimized by them, for many of the lower grades of joculators were unscrupulous rogues who made their way by their wits rather than by honest effort, and who led a vagabond existence, traveling from Fair to Fair, tumbling to earn their daily bread in the villages through which they passed.

As time went on and means of communication and transportation improved, these entertainers gradually became vaudeville actors or circus performers, although even now one may chance upon a group of them still wandering through country villages in Europe and living much as they did in the Middle Ages. In 1932 the writer was in Brignoles, a small town of southern France. Shortly after dinner there was heard a great beating of drums and blowing of bugles in the direction of the central Place, in this case rather small and exceedingly dusty. A crowd assembled. An old carpet was spread in the dust, acetylene torches furnished light, and a remarkably fine exhibition of tumbling was presented by a gipsy, his wife and two children. The man accomplished snap-ups with stilts 3 feet in length strapped to his feet, and did some amazing balancing acts, while his wife and children each contributed to the performance. When the show was ended, the boy and girl passed shabby hats into which the villagers tossed a few centimes. The following morning they packed themselves and their few belongs into a dilapidated car and moved on to the next hamlet.

In this twentieth century there are two distinct classes of tumblers, the professional and the amateur. Members of the first group carry on the tradition of the paid entertainer. The second and probably now the larger group tumbles for the sheer joy of it, to achieve the control and balance which are so closely allied to dance control, and sometimes for the enjoyment of an audience. Members of this amateur group are found in schools, colleges, camps, dance studios, playgrounds, and in athletic associations all over the world.

CHAPTER II.

INDIVIDUAL BASIC STUNTS.

THERE are three basic stunts for all tumbling: Forward Roll, Headstand, and Handstand.

The Forward Roll should be worked on until perfected, because it is the finish of a great many other stunts and may be the means of escape from a fall when performing more advanced stunts.

The Headstand is usually not very difficult to learn, but the Handstand takes more time to master. The student should go on to other skills, coming back for a while each lesson to practise on the Handstand, and she will soon find that she has learned the control without drudging at it.

A. FORWARD ROLL WITH VARIATIONS.

1. **Forward Roll from Crouch Position.**

The performer should squat in almost sitting position with the knees together, the body braced on the arms, the elbows just outside the knees. Then push off from the toes, ducking the head under the body close to the knees and keeping the back well rounded. This throws the weight on the shoulders, and the impetus of the push from the toes sends the tumbler into a standing position after the roll.

Suggestions.—Be sure the head is tucked well under, the back kept rounded, the push-off equal from both legs, and the weight taken equally on both arms.

2. **Forward Roll from Stand.**

The actual roll is the same as that in No. 1, but the take-off is from a standing position and is done with a little spring from *both* feet at the beginning. The arms catch the weight first, then the shoulders and the rounded back. When this

roll is done without using the hands, the shoulders catch the weight first.

3. **Forward Roll from Run.**

This is really the beginning of the Dive, but no height or distance should be attempted at the start. Run forward, take off evenly from both feet, catch the weight on the arms, and go into a roll.

4. **Continuous Forward Roll.**

The continuous roll can be done either from a standing or a running start. At the end of the roll, do not come to a stand but keep the momentum to carry on into another roll, and another.

Suggestions.—Do not let the body straighten out at all, and keep the roll as rhythmical as possible.

5. **Backward Roll.**

The backward roll is a reversed forward roll. The start is the same, but the back is toward the mat and the push-off from the hands instead of from the toes. Most girls will find it easier to spread the knees and put the arms between them. As the roll is done, shift the hands to a position on the mat just behind the shoulders. The final push, which sends the body over, comes from three things: the push from the hands, the push from the shoulders, and the slight kick which is given by the feet as they go over.

Suggestions.—Sit close to the heels, do not straighten the body, time the kick at the height of the roll.

6. **Continuous Backward Roll.**

The continuous backward roll may be done in two ways: (1) simply by continuing the roll described in No. 5; and (2) by spreading the legs fairly far apart and keeping them straight. Then the start is made by a sitting fall in that position, keeping the body well bent forward, and continuing the roll with the legs spread out and straight. Some girls find this method easier than the first, once they have conquered their fear of the start.

B. HEADSTAND AND VARIATIONS.

1. **Headstand from Crouch Position.**

Place the head and hands on the mat forming a triangle. Then "walk up to your face" until the whole body is centered as near the balanced position as possible; give a slight push-off from the feet, and gradually straighten the legs. When this has been accomplished with ease, try arching the back, keeping the legs together and the toes pointed.

Another method is to squat down, placing the hands on the mat with the arms pressed tight against the inside of the knees. Then lean forward, resting the knees on the elbows and placing the head on the mat. Gradually straighten the legs until they are on a line with the rest of the body.

In finishing the stunt by either method, tuck the head in and do a forward roll.

Suggestions.—Be sure that the weight is not on the back of the head or on the forehead, but on the *top*, and that the triangle of the head and hands *is* a triangle, not a line.

2. **Headstand from Jackknife Position.**

The same triangular position of hands and head is taken as in No. 1, but the legs are straight, feet touching the floor so that the body is in jackknife position. Now throw the feet up, holding them well together. This is a more difficult method than the former, because it is hard to catch the balance, due to the fling of the feet. It is, however, much better for exhibition purposes.

3. **Headstand Using Elbows.**

This stunt leads to the elbow stand described later. Place the forearms on the mat about 18 inches apart. Put the top of the head on the mat about on a line with the hands. Fling the feet in the air, and catch the balance in an arched position. The balance in this stunt is very delicate because the head and elbows form the triangle.

4. **Backward Roll into Headstand.**

Squat down as for start in backward roll. Roll, and as the hands catch the weight, arch the back and balance in a headstand. To finish, let the feet come down and end in standing position. This stunt is fairly difficult to execute because of the timing of the arch.

5. **Headstand: Legs Spread Apart, Double.**

When the headstand has been accomplished, let the legs slowly spread apart until the body is in a "Y" position. If two persons do this back to back and a third dives over them through their legs, the stunt is more difficult but exciting.

C. HANDSTAND AND VARIATIONS.

1. **Walking on Hands.**

It is usually easier to walk on one's hands than to stand on them, because moving the hands aids in maintaining balance.

Bring the hands up in front, and bend one knee up. While placing the hands on the ground, throw the other leg up in the air and follow it with the leg whose knee has been bent; keep the head well back and arch. Since the momentum of the leg movement tends to throw one forward, move one hand and then the other, keeping the weight of the body over the hands.

Suggestions.—Do not place the hands on the ground too far ahead of the feet, or the throw will cause loss of balance. Keep the body fairly rigid but arched, and the head well up.

2. **Handstand.**

A handstand requires more delicate balance than walking on the hands. A good way to practise it is against a wall. Place the hands from 12 to 18 inches out from the wall on the floor, resting most of the weight on spread fingers. Kick up until the feet touch the wall, then let them slide down until a balanced position is reached. Give a slight kick

away from the wall, and attempt to hold the arch without its support. After accomplishing the stand at the wall, try it in the open. Care should be taken not to make the throw of the legs too violent, and to keep the back well arched so that the feet are practically on a line with the head. This stunt requires a good deal of strength in the shoulders and a fine degree of balance.

Suggestions.—In order to get the balanced position, it sometimes helps to flex the knees a little, but once in balance, straighten the knees and keep the body in a controlled position.

3. **Handstand into Crabwalk.**

When the handstand is attained, or even the walking on hands, it is very simple to let the legs drop over until the feet touch the ground in a crabwalk position. The important thing in this stunt is to keep the back well arched and the head up, because if the body is straightened the feet land too far ahead of the hands, and the result is a fall flat on the back which may relieve one of a bit of breath. This stunt is a great aid to flexibility, and carries over into the handspring which is described later.

4. **Elbow Stand.**

The elbow stand looks very easy but takes as exact balance and more arch than the handstand. It is a good stunt for pyramid building.

Place the forearms and finger tips on the ground, the hands about 6 inches apart and the elbows about 1 foot apart. Be careful, however, not to let the elbows spread so wide that they get out from under the shoulders. Kick up, and as this is done throw the shoulders somewhat forward. The balance is held on the finger tips and elbows, after it has been obtained. The head must be kept well back, and the body arched.

Suggestions.—In the kick-up, do not start with the feet too far away from the body, as this tends to cause overthrow and loss of balance.

5. Cartwheel.

There are two approaches to the execution of a cartwheel. The first method is the easier for most students.

Start with hands raised and right knee bent as in a handstand, the right hand slightly in front of the other. The right hand is placed on the ground first, and the left leg thrown in the air. Immediately the left hand is placed about

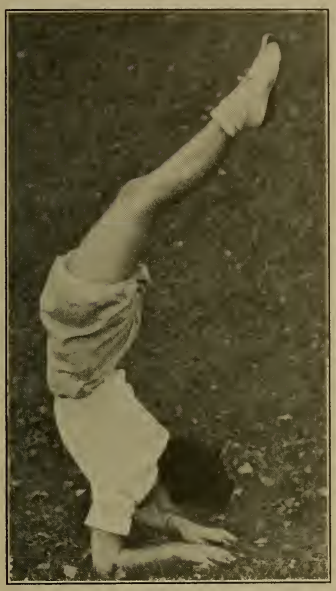

FIG. 1.—Elbow Stand.

2 feet from the right hand, and the right leg follows the left. The body should be kept straight and the legs rigid forming a figure "V," resembling the spokes of a wheel.

The second method is to stand sideways with arms outstretched. Drop the left arm and bend to the left; then with a quick motion fling left arm up and place the right hand on the ground. The left leg is then thrown in the air,

the left arm goes over the head, and the left hand touches the ground as the right leg is lifted. This method is more effective in appearance but usually more difficult for a beginner, because the body tends to bend in jackknife position.

Suggestions.—In following the first method, be sure that one hand only touches the ground at a time. The body automatically assumes a sideways position in the air.

Come out of the cartwheel as you go into it. Do not allow both legs to come down at once. Be able to turn the cartwheel either direction, though one way is apt to feel more comfortable than the other. Keep the body straight, and in the second method be sure the arm is thrown *over* the head.

A variation of the simple cartwheel is to click the feet at the height of the swing and then come down with one leg following the other, as in a regular cartwheel.

6. **Continuous Cartwheel.**

The most difficult thing about a series of cartwheels is to turn them rhythmically and in a straight line. To do this, be sure that hands and feet always touch on an imaginary straight line drawn on the ground; in cases of a miss or loss of balance, straighten up and start over.

7. **Double Cartwheel.**

In the double cartwheel, one person stands behind another. When the cartwheel is to be turned to the right, the girl in the rear places her left hand on the waist of the girl in front, and her entire weight is supported on her right hand over a longer period than normal, though the body of the girl in front gives some support. This stunt to be effective must be done in unison.

CHAPTER III.

INDIVIDUAL ADVANCED STUNTS.

A. DIVES.

1. **Dive over Mat.**

A dive is a more advanced forward roll which should not be taught until the roll is perfected, or injuries may result.

Roll up a mat and place it on another mat. Start with a run, spring from both feet about 6 inches away from the mat. In landing on the hands on the opposite side of the mat, let the elbows gradually relax, tuck, and roll. Practice until the dive can be done either for height or for distance.

Suggestions.—Be sure that the elbows are not bent too quickly, or a hard thump results.

2. **Dive over Person.**

The reason for diving over a mat first is because a *person* is sometimes kicked or struck by the knee of the beginning diver.

First, the girl to be dived over lies down flat, then rises to a "salaam" position, and afterward to hands and knees. Another person may take her place beside the first, then a third, and so on up to six. For a long dive, the diver must take a good run and a spring which will carry her forward, and must stretch out in the air as she goes over. It is best to try first with everyone down flat, then in the "salaam" position. It is too difficult for all but the very exceptional girl to dive over as many as six in hand-and-knee position.

3. **Dive Through Legs of Person Doing Headstand, or Through Double Headstand.**

This stunt requires height rather than distance and is more difficult than the dive over person because the jar of landing must be immediately lessened by bending the elbows.

The take-off is the same, but the spring is in the air, upward not forward. After doing the dive through the legs of one person in a headstand, try it through the legs of two, back to back. Both height and distance are necessary, and in the take-off the diver should be careful to avoid stepping on the nose of the person facing her.

4. **Dive through Hoops.**

Three girls stand each with one arm outstretched, holding hoops spaced at intervals of about 10 feet. The bottom of the hoops should be from $2\frac{1}{2}$ to 3 feet from the ground, and the hoops themselves about 3 feet in diameter. The trick is to keep the body in jackknife position while diving through the hoops, otherwise the feet catch on the rim. When the diver can do this easily, try the stunt through hoops covered with tissue paper. This is more difficult because the diver cannot see where she is to land, but it makes a very effective stunt for exhibition purposes.

5. **Figure Eight Dives.**

Three girls take part in the Figure Eight Dive, sometimes called the Shuttle Roll.

No. 1 and No. 3 stand facing each other about 8 feet apart.

No. 2 faces No. 1 in the center.

No. 2 rolls toward No. 1, who dives over her and rolls toward No. 3.

No. 3 dives over No. 1 and rolls toward No. 2, who has turned and is standing ready to dive over her.

The action may be continued indefinitely, but care must be taken to time the roll and the dive correctly.

B. FLIPS AND HANDSPRINGS.

1. **Flip over Person.**

One girl is down on hands and knees. A second runs up to her, places hands on the ground about 6 or 8 inches from her body, throws legs upward and over, one leg leading.

As this is being done, the first girl pushes up from her hands and knees; this push on the shoulders helps the second girl to get on her feet on the other side.

This stunt must be learned as a preliminary to the handspring.

2. **Flip Through Arms of Two Persons.**

Two girls stand facing each other holding hands, their arms about 18 inches apart and one above the other.

A third girl dives through; as her hands touch the ground, first and second girls raise and lower their arms in a circular motion which carries the diver's legs over and enables her to land on her feet.

This stunt also is preparatory to the handspring.

3. **Handspring.**

The handspring is difficult; most beginners land with the weight so far back that they are apt to lose their balance and sit down.

Take a short run of sufficient length to gain momentum. On approaching the mat lean backward, one leg slightly raised and both hands upraised. A little "catch-step" or skip at this point aids in balancing without destroying the momentum gained by the run. Bring the raised foot down, and place the hands on the mat about a foot before the forward foot. Fling the back foot up, followed quickly by the other one. Keep the body arched very slightly, and push from the hands. Shoulders

Suggestions.—Do not let the arms bend very much; beginners should keep them stiff. Let the head follow the line of the body on recovery; if it is raised too soon, the result is to destroy the line and cause a fall. Throw the feet with a great deal of force, but do not let the body assume a lay-out position in the air. Think of it as a ruler spinning on a pencil.

4. **Continuous Handsprings.**

After the handspring has been accomplished, any number of them can be done consecutively. They must, however, be done rhythmically to be effective.

C. SNAP-UPS.

1. **Snap-up from Forward Roll.**

This is usually the easiest way to do the snap-up: start as in the forward roll but, while rolling, duck the head under a bit farther and let the legs drag behind. As the back of the neck touches the floor, straighten the arms, push up and fling the legs over, arching the body at the same time. Only experience teaches the proper moment to throw, which is the trick of the successful snap-up.

Suggestions.—Be sure to push the body up in the air, keeping its weight over and letting the arms drag behind after they have pushed.

2. **Snap-up from Backward Roll.**

Start as in a backward roll. As the weight is taken on the back of the neck, give the same fling with the legs as that described above, and snap-up to feet. For some performers this is an easier method of doing the snap-up than from the forward roll.

3. **Snap-up from Headstand.**

Do a headstand, then lower the legs until the body is in a slightly less than jackknife position. Start to come down in a forward roll, then fling the legs hard, pushing with the hands and the head, and arching. The head takes the place of the shoulders in this snap-up, and the legs must be thrown with force.

CHAPTER IV.

PARTNER STUNTS.

In Partner Tumbling the couples usually select themselves. Two girls working together find that they do better with each other than with other partners. Sometimes one is heavier or stronger than the other, but this is a necessary factor in only a few of the stunts. Two girls of equal weight may work as well and in some cases better. In tumbling it is lack of balance that makes a person heavy, not actual weight.

The symbols "B" and "T" will be used in describing the stunts. "B" stands for the bottom girl and "T" for the top one, though their positions in action are occasionally reversed.

1. **Elephant.**

The first four stunts to be described require very little skill but are effective because of their amusing quality.

In the Elephant, T stands facing B, puts her hands on B's shoulders, and jumps up linking her feet behind B's back.

B spreads her legs apart, and T lowers herself through them, grasping the backs of B's ankles.

As B bends forward, her weight supported by her hands and feet, T pushes up from B's ankles into arched position, facing backward.

B walks on hands and feet, using the hand and foot on the right side, then on the left, which gives her a rolling motion.

To Come Out of It.—B straightens, pulling T back through her legs, places her hands at T's armpits, and helps her to her feet.

2. **Camel.**

T stands with her back to B; she then does a handstand.

B grasps T's legs and links them around her waist.

T goes through B's spread legs, puts her hands on B's ankles, and pushes up, as B goes down on hands and feet. T is now facing in the same direction as B.

B walks either as in the Elephant, or on the hand and foot of opposite sides.

Fig. 2.—Camel.

To Finish.—T comes back through, places her hands on the ground, and B, taking hold of T's legs, sends her into a forward roll and rolls after her.

3. **Kangaroo.**

This stunt starts the same way as the Camel, but after T's feet are linked behind B's back, B clasps her hands underneath T and leans back. At the same moment, T pushes up from her hands and arches.

If they synchronize their motions, T keeps bounding up from the ground as B walks forward with her.

To Finish.—As in the Camel, B straightens up and pulls T back between her legs.

T places her hands on the ground.

B takes hold of T's legs and sends her into a forward roll.

B rolls after T.

Fig. 3.—Kangaroo.

4. **Centipede.**

B leans over, supporting her weight on hands and feet.

T leapfrogs over B, places her hands on the ground and her feet on B's back in such position that her knees are bent and she has the added grip there.

Both then walk, using their left hands first and B's left foot, then their right hands and B's right foot.

To Come Out of It.—T rolls off forward closely followed by B.

Three girls or even four may do this stunt, but four may throw too much weight on B.

5. **Double Forward Roll.**

B lies down with T standing at her head. B grasps the front of T's ankles and raises her own legs so that T can grasp her ankles.

When they start, B lowers her legs with knees bent so that her feet touch the ground.

T, holding B's ankles, dives into a forward roll, landing as close as possible to B, thus pulling B up.

B then dives and rolls.

This stunt should be done rhythmically and continuously.

Suggestion.—B, or whoever is the lower person at the time, will make T's descent easier if she lowers her feet slowly enough to control the movement, because B's legs help to keep T from landing with a jar.

6. **Double Backward Roll.**

It is helpful to have T rather than B start by lying down, because the stronger one is needed to overcome inertia; after the roll is in motion less strength is required.

T lies down with legs upraised and clasps B's ankles.

B stands at T's head and clasps T's ankles, slightly spreading T's legs so that they may be placed at B's shoulders when she rolls back.

At a signal, B pulls up and back on T's legs, at the same time sitting down as close to T's head as possible.

As B pulls, T pushes from her shoulders and on B's ankles. This brings her to a stand at B's head.

T then repeats performance of B.

This stunt is improved by making the roll continuous, never holding the stand position.

Suggestions.—The double backward roll is made easier if B raises her legs as soon as she sits down at T's head. B's

legs, pushing up with T's hands on her ankles, help T to a stand. B should also be careful to place T's feet right at her shoulders, otherwise T's body is extended and she finds it hard to get on her feet.

Fig. 4.—Flying Angel.

7. **Flying Angel.**

B lies down on her back and raises her hands and feet.

T places B's feet at her groins, her hands in B's hands, and leans forward.

B straightens her knees as T arches; after T is balanced, she lets go of B's hands and stretches out her arms in swan position.

B lowers her arms to her sides.

To Come Out of It.—T takes B's hands again.

B lowers her feet.

T comes to a stand pulling B to her feet.

Fig. 5.—Mercury.

*8. **Mercury.**

B bends slightly forward from the waist, her hands clasped behind her back.

T puts one foot in B's hands, her hands on B's shoulders, pushes from her other foot, and comes to position with her shin and knee against B's back. T then raises the other leg backward from the hip and extends her arms sideways, so that she is in Mercury position with her leg extended and arched in line with her body. She braces herself against B's back with her shin and knee.

To Finish.—T places her hands on B's shoulders, lowers her leg, and jumps to a stand behind B.

Suggestions.—B must brace herself firmly because, as T pulls herself to position, B must counterbalance T's weight. It helps too if B links her thumbs over T's toes, thus holding her more securely.

FIG. 6.—Shoulder Stand.

9. **Shoulder Stand on Back of Partner.**

B goes down on hands and knees.

T stands at her side, bends down, and places both arms underneath B and her shoulders on B's back; she then throws her feet in the air and catches her balance by grasping B's shirt and decreasing the angle of her elbows on B's body. T should be in arched position.

To Come Out of It.—T lowers her feet in the same manner as she came up; when they touch, she does a backward roll.

As soon as T is off, B does a forward roll.

Suggestion.—T should put her shoulders almost off B's back on the side away from her.

*10. **Ankle Flip.**

B and T face each other.

T lies down, raises her legs, and puts her hands in backward roll position at her shoulders.

B grasps T's ankles, bends T's knees down, once, twice, and at the third time pulls T's legs up and throws them over away from her, as T pushes from her hands. This throws T into a stand again facing B.

11. **Backward Roll Over Partner.**

T stands with her back to B and her legs spread.

B puts her head between T's legs, grasps T's ankles; as B straightens, T leans back.

As soon as T's hands touch the floor, B gives T's ankles a little flip, and T lands on her feet at B's back.

If B and T are of nearly equal weight, T then repeats B's actions.

This backward roll may go on indefinitely, and the couples progress.

12. **Handstand Roll.**

The handstand roll is practically the reverse of the backward roll over partner.

B stands with her back to T.

T does a handstand, and as she throws her feet up, B catches them and bends, sliding T over her rounded back and onto her feet.

B then does a handstand, T catches her feet, and so forth.

13. **Twister.**

B and T stand back to back with elbows locked.

B bends forward pulling T over her back with a backward roll.

They are now facing each other; they turn again back to back, link elbows, and T pulls B over.

After accomplishing this, the performers may try the stunt with arms outstretched.

Suggestion.—It is easier for B to pull T over if T raises her legs from the hips as B bends.

FIG. 7.—Chinese Two-High.

14. **Chinese Two-High and Variations.**

T stands with back to B, and her legs spread apart.

B puts her head through T's legs, braces herself with her hands on her knees, and straightens up with T on her shoulders.

T places her feet on B's knees with the toes turned in.

B puts her hands on T's knees and draws her head back

through T's legs. She is now in a sort of sitting position, bracing T at the knees.

As B goes back, T arches forward, arms outstretched in a swan position.

To Finish.—T leans back so that B can get her head through T's legs again, and T is sitting on B's shoulders with B bent forward slightly from the waist.

B puts her hands at her sides, palms up.

T leans back, raises her feet and does a backward roll down B's back, her shoulders supported by B's hands.

To Vary This Stunt.—B lets go one knee and grasps T's wrist on that side in a wrist-lock grip. B then lets go the other knee and grasps T's other wrist. This is a much harder balance to maintain; B therefore leans farther back in order to counterbalance T's weight. She must release one knee at a time, slowly and cautiously, otherwise T will lose her balance and spin on the foot whose knee is braced.

*15. **Flying Angel with Forward Roll and Headstand.**

T and B assume the Flying Angel position.

B bends her knees and lowers her legs forward slowly, until T's hands are about to touch the ground. B then raises her legs, pushing T's hips up, while T touches her hands, ducks her head, and goes into a forward roll.

T does a snap-up if possible.

In the same first position and with her knees straighter than for the roll, B lowers T until her hands touch the ground near B's shoulders and her head makes the third point of the triangle.

B then pushes T's legs slowly upward until T is in a headstand position.

B brings her feet down and does a forward roll away from T.

T holds the headstand for a few seconds, then goes into a forward roll.

*16. **Double Flying Angel.**

This differs from the regular Flying Angel in that a third person does an angel on the back of T.

B must be able to sustain a greater weight, and the angel on top of T should be lighter and careful not to get her weight too far forward. The stunt is difficult balance but very effective when accomplished.

*17. **Flying Angel, B Girl on Shoulders, Flip at End.**

After B has T balanced in an angel, she gradually raises her until B is standing on the back of her neck and shoulders. B holds this position for a few seconds, then comes down onto her back again, lowering T until B can put her hands on T's shoulders.

T throws her feet hard, and arches, while B pushes up on T's hips and braces her shoulders.

T lands in a standing position facing away from B, who does a forward roll.

Suggestion.—If B bends her elbows slightly as she grasps T's shoulders, she can then push up and help T to get on her feet after the flip.

*18. **Backward Flying Angel, Flip at End.**

T stands with her back to B.

B lies down and raises hands and feet.

T places B's feet just below the small of her back, and arches back grasping B's hands.

B straightens her knees and lets go of T's hands as soon as T is balanced.

After holding the back angel for a while, B puts her hands on T's shoulders.

T raises her legs as B pushes her hips up, and this action flips her onto her feet facing B's head.

B does a forward roll.

Suggestion.—As in stunt 17, if B bends her elbows when grasping T's shoulders and pushes up, T is helped in getting onto her feet after the flip.

*19. **Backward Flying Angel, Legs Straight in Air.**

The couple takes the backward Flying Angel position, except that in this case T leans backward and holds on

either to B's hands or to her legs as a brace, while raising her legs in the air on a line with B's legs. T then goes back until she is arched in angel position from the waist, while her feet are straight up.

This is a delicate balance requiring strength in the abdominal muscles.

To Come Out.—B grasps T's shoulders and flips her over to a stand, while B does a forward roll.

FIG. 8.—Backward Flying Angel.

20. **Knee-shoulder Balance.**

B and T stand facing each other.

B lies down on her back, knees bent, and feet firm on the floor. Her knees should be about 12 inches apart. B's hands are upraised to catch T's shoulders as she comes forward.

T holds onto B's knees with the palms of her hands forward, using her thumbs to help grasp more securely. T flings one foot up followed by the other, as she bends forward

putting her shoulders in B's hands. T holds the arch, her shoulders braced by B, her own grasp on B's knees preventing her from losing balance forward.

To Come Out.—T arches even more, so that her feet come over as B pushes up on her shoulders. T lets go with her hands and comes to a stand facing away from B's head.

Fig. 9.—Knee-shoulder Balance.

If T has acquired too much momentum, she goes directly into a forward roll, as B does a backward roll.

Suggestions.—T should come forward far enough that B's shoulders are braced against the mat; but in starting to flip up, she should put her shoulders down as well as forward, otherwise she will find difficulty in flinging her legs up.

T's head should be kept up at all times, and her arms fairly straight, as she holds on to B's knees.

**Variation.*—After the balance in this stunt has been perfectly obtained, a flexible person may touch her feet to her head before she goes on over; this demands that the head be arched back more than usual, and the knees bent as well as the body arched. The position can be held only for a moment, after which T goes on over onto her feet.

Fig. 10.—Rowing Roll.

21. Rowing Roll.

This stunt may be continuous if B and T are about the same weight.

T stands with her back to B.

B sits down; T sits on B's feet with her hands on the floor at her sides. B's knees are bent up, and T's back is braced against them.

B grasps T's shoulders, lies down pulling back, and at the same time raising both feet with T on them.

T pushes against the floor to help B, and is then rolled over B in a backward roll. As she lands on her feet in a crouched position, T quickly places her feet under B, while B moves back onto them.

Their positions are now reversed, and the stunt is repeated with T and B in reverse order.

22. **Knee Roll Forward.**

B lies down on her back, knees apart at a distance of about 12 inches and feet firm on the floor.

T takes a short run, places her hands on B's knees, and curls up as in a forward roll.

B catches her with her hands just below T's shoulders and aids her to her feet by means of a push-up.

T is then standing facing away from B, and may go into a roll if necessary to catch her balance.

B does a backward roll.

*23. **Shoulder Stand Using Arms Only for Support.**

This stunt demands fine balance.

B lies on the floor with arms upraised.

T puts her hands on B's shoulders, while B puts hers on T's shoulders. T then goes into a handstand, her hands on B's shoulders instead of on the floor, and B's hands bracing her.

To do this stunt successfully, B's arms must be slightly longer than T's, since although B's hands are on T's shoulders, her arms are outside of T's.

24. **Shoulder Mount.**

B and T stand side by side facing the same direction, B to T's left.

B spreads her legs making a shelf of her right leg, extends her right hand toward T, and curls her left hand in front of her face also toward T. The palms of both hands are forward.

T grasps B's left hand with her left, and B's right hand with her right, and places her right foot on B's leg near B's body.

At a signal, B pulls with her left arm and pushes up with her right.

With this assistance, T puts her weight on her right foot, swings her left foot onto B's left shoulder and her right foot onto B's right shoulder.

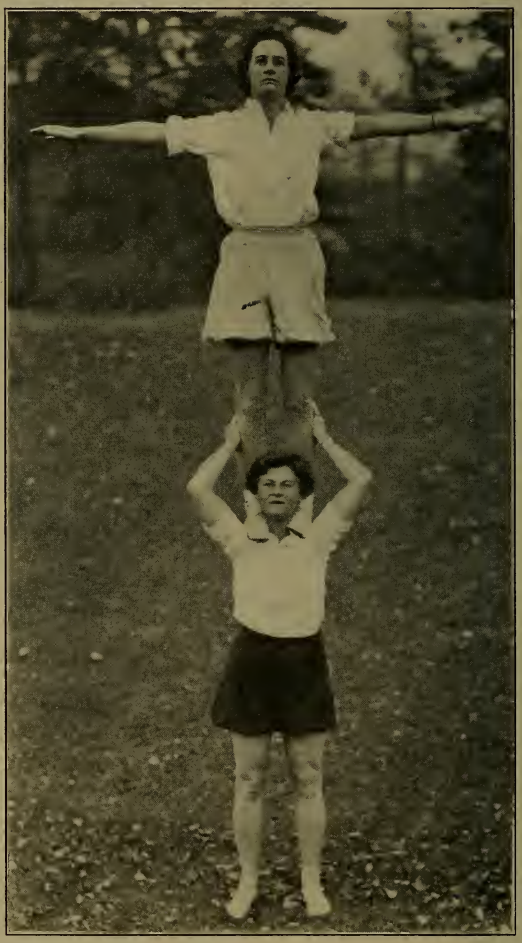

Fig. 11.—Shoulder Mount.

B straightens her legs; when T is balanced, B lets go one hand after the other, bracing T with her hands behind T's legs just above the ankles.

T gets B's head between her legs, and B can then let go and stretch her arms out to the side.

To Come Out.—T jumps and rolls, B rolls after T.

Fig. 12.—Box Balance.

Suggestions.—B should keep her left hand well in front of her, otherwise the jar of T's stepping on her leg will pull her arm backward and upset her. T should get up quickly, not resting her weight on one foot for any length of time.

25. **Box Balance.**

B lies down with elbows bent so that her hands, palms up,

are near her shoulders. She then raises her legs straight from the hips, keeping her feet about 8 inches apart.

T steps with the arch of her feet in B's hands and places her hands on B's feet.

At a signal, B pushes up with her arms until they are straight, keeping her shoulders braced against the mat and her legs steady.

Fig. 13.—Foot Balance.

At the same time, T jumps, raises her hips in jackknife position, and straightens her arms. The couple is now in the form of a box.

To Come Out.—B brings her legs back until T can sit on her feet and do a back angel. T then flips over as in a back angel.

26. **Foot Balance.**

B and T take the box balance position.

T gradually straightens up until she is standing on B's hands.

B lowers her feet slowly, while T stretches her arm sideways.

To Come Out.—B raises her feet again, T grasps them, and they finish doing a back angel as in the box balance.

Suggestions.—If T turns her toes down, it helps to balance her. She must straighten up in such manner that her body and B's arms are in line with each other. B will find it is a help to keep her eyes fixed on a point above her.

FIG. 14.—Foot-shoulder Balance.

*27. **Foot-shoulder Balance.**

B lies down and raises her legs, holding her feet about 8 inches apart and her arms straight up.

T stands at B's shoulders, facing her. She grasps B's

hands, throws her legs in the air, and puts her shoulders on the balls of B's feet. T holds the arched position in the air, then lets her legs arch farther over and, aided by a push from B's feet, lands in a stand facing away from B.

T may go into a forward roll if she finds she is losing balance.

The foot-shoulder balance is difficult because T must gage the exact distance in order that her shoulders come to the right place on B's feet. Although T takes off on one foot, she must throw her legs straight in the air, or her body will tend to arch sideways.

Suggestion.—B may help T by bringing her legs back nearer to T and by bracing hard against T's hands as she pushes up.

CHAPTER V.

STUNTS USING THREE OR MORE PERSONS.

THERE is a great variety of stunts in which three or more persons take part. The numbers 1, 2, 3, etc., will be used in describing them.

1. **Skin-the-Snake With Forward Rolls.**

Any number of girls can do this, but if the group is small the stunt can be made a continuous, wheel-like movement which is very effective.

Four girls stand in line one behind another and bend over. They spread their legs apart, put the right hand forward and the left hand backward through their legs. Each then grasps the hand of the person ahead of her and the one behind her. (This applies to all except No. 1 and No. 4, who are holding only by one hand.)

No. 1 does a forward roll but remains lying on the ground, legs spread apart; she holds on to No. 2's hand throughout.

No. 2 moves forward over No. 1, does a forward roll close to No. 1, and spreads her legs.

As soon as No. 2 has rolled, No. 1 brings her legs in close to No. 2.

Nos. 3 and 4 straddle-walk over and repeat the rolls.

When No. 3 has rolled, No. 2 brings her legs in close.

As soon as No. 4 rolls, No. 1 (who is now at the back) gets up pulling No. 2 after her; No. 2 pulls No. 3, and No. 3 pulls No. 4. This unwinds the chain and brings all to their original positions.

To make it continuous: As soon as No. 4 has straddled past No. 1, No. 1 gets up, follows No. 4, and rolls between No. 4's legs pulling the others after her.

Suggestions.—Hands should be grasped tight in order that the momentum of the roll does not break the grip, and legs

should be pulled in as close as possible so that the girls who follow are not tripped as they go by.

*2. **Leapfrog With Forward Rolls.**

This is a good stunt to use to assemble girls who are scattered over the grounds into a central position. It can be done with two girls or any number. When it is done with two, No. 1 bends over, rests her elbows on her knees, and ducks her head.

No. 2 leapfrogs over her and does a forward roll, coming out of it into position the same as that previously held by No. 1.

No. 1 then leapfrogs and rolls.

They thus progress to a given spot, when both roll and come to a stand.

If more than two take part, each girl, after she has leapfrogged, remains in position for the next to leapfrog over. This makes a line of girls, all bases for those who leap over.

At a given signal, all do a forward roll to complete the stunt.

*3. **Triangle With Dives.**

Four girls are required for this stunt.

No. 1 sits down, her feet on the ground about 10 inches apart, and raises her body on hands and feet until it is flat.

No. 2 stands at No. 1's head, gives her hands to No. 3 who is standing at No. 1's knees, and with her assistance rises to a stand on No. 1's shoulders.

No. 3 lets go No. 2's hands as soon as she is balanced, places her head between No. 1's knees, and her hands on No. 1's knees. She then flings up her feet and does a shoulder stand on No. 1's knees. Her feet are caught by No. 2, and an arch is formed.

No. 4 dives through the arch and rolls.

To Finish.—As soon as No. 4 has dived through, No. 2 releases No. 3's feet, jumps off backward, and does a backward roll at the same time that No. 3 does one.

No. 1 pushes herself forward with her hands and does a forward roll.

Suggestions.—No. 4 can steady No. 2 on No. 1's shoulders until No. 2 can grasp No. 3's feet.

No. 3 should not jerk into position lest she disturb the balance of No. 1, who is supporting No. 2 on her shoulders.

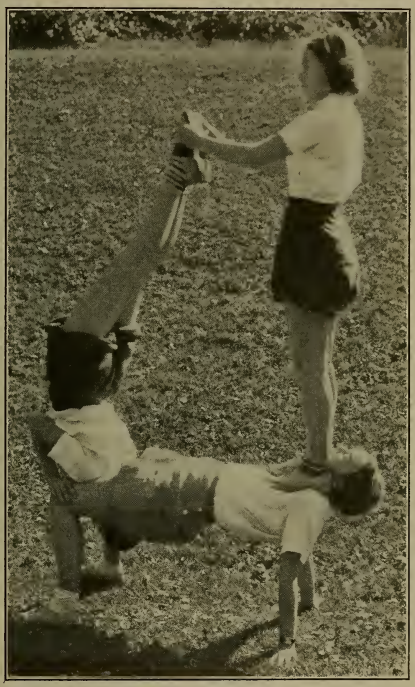

FIG. 15.—Triangle.

*4. **Mountain.**

Five girls are needed for the Mountain, three of them preferably lighter than the other two.

No. 1 and No. 2 stand behind Nos. 3 and 4 about 4 feet apart.

No. 5 stands between Nos. 1 and 2.

Nos. 3 and 4 spread their legs apart, and Nos. 1 and 2 bend forward and raise Nos. 3 and 4 to their shoulders.

Nos. 1 and 2 then spread their legs apart and bend their knees and hips.

No. 5 puts one foot on No. 1's thigh close to the body, the other foot on No. 2's thigh. She is helped to a stand by grasping the hands of Nos. 3 and 4, who stretch their arms sideways.

To Come Down.—No. 5 jumps forward and cartwheels.

Nos. 3 and 4 do backward rolls off the backs of Nos. 1 and 2, who then do forward rolls.

Fig. 16.—Superstructure.

*5. **Superstructure.**

Five girls take part in the Superstructure.

Nos. 1 and 2 kneel on hands and knees about 1 foot apart, facing in the same direction.

No. 5 puts one foot on each below the small of the back, and stands with arms outstretched.

Nos. 3 and 4 do shoulder stands on the backs of Nos. 1 and 2, their feet held by No. 5.

To Finish.—No. 5 releases feet of Nos. 3 and 4 and jumps backward.

Nos. 3, 4, and 5 do backward rolls as Nos. 1 and 2 do forward rolls.

FIG. 17.—Swallow.

*6. **Swallow.**

Five girls do the Swallow.

Nos. 1 and 2 kneel on hands and knees close together, facing the same way.

No. 3 kneels *across* their legs as close to them as possible.

No. 4 lies down on their backs with her head toward the heads of Nos. 1 and 2 in the position of the base of a Flying Angel.

No. 5 steps on No. 2 to mount, and goes into a Flying Angel on feet of No. 4.

When they are balanced, both No. 4 and No. 5 stretch their arms sideways.

No. 3 moves away unobtrusively, as No. 5 does the angel.

To Come Down.—No. 5 is lowered by No. 4, jumps back, and does a backward roll.

No. 4, who is pulled up by No. 5 into a sitting position, follows her with a forward roll.

Nos. 1 and 2 do forward rolls.

Suggestions.—Nos. 1 and 2 should keep their backs flat and level to balance No. 4. They should, however, not drop their heads but keep them erect, facing forward.

FIG. 18.—Atlas.

***7. Atlas.**

This stunt requires six girls. No. 4 should be quite light in weight.

Nos. 1 and 2 kneel on hands and knees about 8 inches apart, facing the same direction.

At the same time, No. 3 raises No. 4 onto her shoulders, where No. 4 balances herself by hooking her feet behind No. 3's back.

Nos. 5 and 6 stand facing each other directly at the side of Nos. 1 and 2.

No. 3, with No. 4 on her shoulders, comes to a stand on the backs of Nos. 1 and 2, aided by Nos. 5 and 6.

As soon as No. 4 is balanced, Nos. 5 and 6 do handstands, and their feet are caught by No. 3, who should have both strength and balance.

To *Finish.*—Nos. 5 and 6 come to a stand and assist No. 3 to step off the backs of Nos. 1 and 2.

No. 4 does a backward roll off No. 3, and at the same time Nos. 1 and 2 roll forward.

*8. **Jack-in-the-Pulpit.**

Jack-in-the-Pulpit needs five girls.

No. 1 assumes the same position as in the Triangle; that is, she sits down facing to the side, places her hands on the ground just behind her, and raises her body until it is level.

No. 2 arches in a back bend over No. 1, her head toward the front.

No. 3, assisted by Nos. 4 and 5, comes to a stand on No. 2, her feet on No. 2's thighs just below the groin.

No. 4 stands at No. 1's head, and No. 5 at No. 1's knees.

Nos. 4 and 5 stretch their arms forward, encircling No. 3, and clasp hands.

No. 4 mounts on No. 1's shoulders, as No. 5 mounts on No. 1's knees.

No. 3 then raises her hands over her head.

To Come Out.—Nos. 4 and 5 jump down and do backward rolls.

No. 3 jumps forward and cartwheels.
No. 2 comes to a stand and does a forward roll.
No. 1 forward rolls.

FIG. 19.—Jack-in-the-Pulpit.

*9. **Chariot.**

This stunt uses five girls. (*See Frontispiece.*)

Nos. 1 and 2 lie down side by side, their arms raised and the inner arms crossed; their legs are raised, but the knees are flexed a little more than in the normal position for the base of a Flying Angel.

Nos. 3 and 4 assume the angel position ready to go up. Their feet are on the ground, the upper part of their bodies arched.

No. 5 mounts onto their backs and stands in crouched position, her hands braced between the shoulder blades of Nos. 3 and 4.

At a given signal, Nos. 1 and 2 extend their legs; Nos. 3 and 4 assume the angel position; and No. 5 comes to a stand, one foot on No. 3's back and the other on No. 4's.

To dismount.

After holding the position for a few seconds, No. 5 jumps forward and cartwheels.

FIG. 20.—Skyscraper.

Nos. 3 and 4 come out of it with forward rolls.

Nos. 1 and 2 do backward rolls.

Suggestions.—No. 5 should keep her weight balanced backward as Nos. 3 and 4 go into angel position.

Nos. 3 and 4 should not arch their legs too much.

*10. **Skyscraper.**

This stunt requires four girls.

No. 1 should be very strong, No. 2 well balanced and lighter, and No. 3 lighter than No. 2. No. 4 should be at least as tall as No. 1.

They start in a line, No. 4 in front, behind her Nos. 3, 2, and 1.

No. 1 raises No. 2 to a sitting position on her shoulders, where No. 2 braces herself with her feet so that No. 1's hands are freed.

At the same time, No. 3 assumes a shoulder mount on No. 4.

No. 4 backs up until she and No. 3 are directly in front of No. 1.

No. 1 braces herself by putting her hands on No. 4's shoulders.

No. 3 sits on No. 2's shoulders, bracing herself with her feet behind No. 2's back.

As soon as all are balanced, they stretch their arms sideways, and No. 4 cartwheels around them, coming back to a stand in front of No. 1.

To dismount.

No. 3 puts her feet on No. 4's shoulders, grasps No. 4's hands, and comes back to a stand on No. 4's shoulders.

No. 4 moves forward, giving No. 1 room to bend so that No. 2 can dismount.

At the same time, No. 3 jumps off No. 4's shoulders, and all roll forward.

CHAPTER VI.

PYRAMIDS.

Since pyramids are symmetrical, the action described for one side applies also to the other side. The symbols, *Fe, Fi, Fo, Fum,* will be used as counts.

1. **Japanese Fan.**

Twelve girls stand in line in the following order:

1–2–3–4–5–B–T–5–4–3–2–1

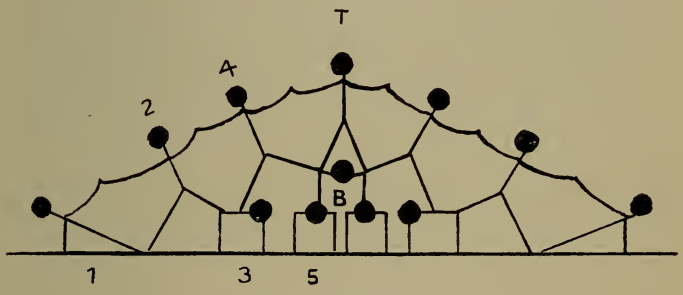

Fig. 21.—Japanese Fan.

Fe: B and T step back slightly.
Nos. 5, shoulder to shoulder, kneel on hands and knees facing front.
No. 3 also kneels on hands and knees, facing No. 5.

Fi: B kneels on No. 5.
Nos. 1, 2, and 4 join hands.
No. 4 steps with one foot on No. 3, placing the other foot on the shoulder of B.

Fo: T comes to a stand on B's back and grasps No. 4's hand.
No. 2 puts her foot on No. 3's hip and lowers No. 1 to a lean-rest position.

Dismount.

Fe: T and No. 4 jump off and cartwheel forward.

Fi: No. 1 rolls to the side and No. 2 rolls after her.
B does a forward roll off the back of No. 5.

Fo: No. 5 does a forward roll, and No. 3 a backward roll.

FIG. 22.—Japanese Fan.

*2. **Suspension.**

Ten girls stand in line in the following order:

1–2–3–4–5–5–4–3–2–1

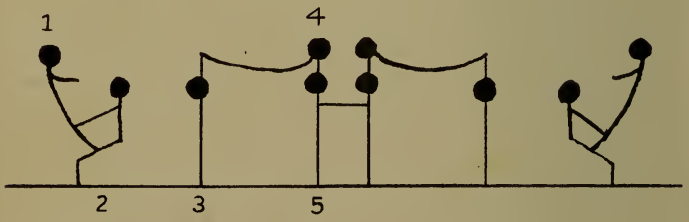

FIG. 23.—Suspension Pyramid.

Fe: No. 5 turns toward center and stretches her arms forward.

No. 4 stands directly behind No. 5, putting her hands on No. 5's shoulders.

No. 3 faces center, and Nos. 1 and 2 face away from center.

Fi: No. 5 kneels on one knee, with No. 4's hands still on her shoulders.
No. 3 grasps feet of No. 4.
No. 2 raises No. 1 to a sitting mount on her shoulders.
Fo: No. 5 stands up.
No. 3 raises feet of No. 4 so that she is in an arched position, supported by her hands on No. 5's shoulders.
No. 1 goes into a Chinese Two-High position.

Dismount.

Fe: No. 1 jumps down and rolls to the side.
No. 2 rolls after No. 1.
No. 5 kneels on one knee.
No. 3 lowers feet of No. 4.
Fi: Nos. 3 and 4 do backward rolls to side.
Fo: No. 5 rolls forward.

*3. **Mercury.**

Fourteen girls are needed for this pyramid. They form a double line of seven, with the T's standing behind the B's.

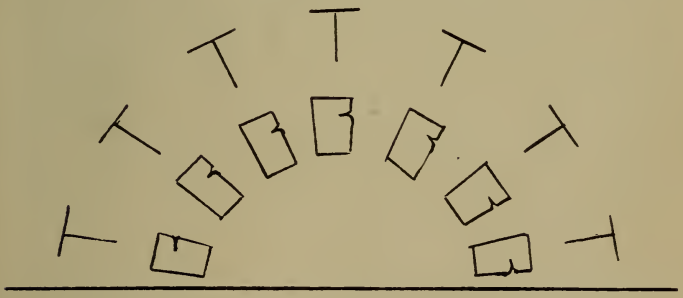

FIG. 24.—Mercury Pyramid.

Fe: The lines form in concentric semicircles, the centers B and T facing directly forward and he tends not too far spread.
Fi: B's link their hands behind them.
T's place one foot in B's hands and both hands on B's shoulders.

Fo: T's go into a Mercury position, while continuing to hold onto B's shoulders.

Fum: T's let go B's shoulders, stretch out their arms sideways, and grasp the hand of the person next to them.

Dismount.

Fe: T's let go of hands and grasp B's shoulders again.

Fi: T's slip off backward and do a backward roll.

Fo: B's roll forward.

*4. **Triangle.**

Twenty girls form the Triangle pyramid, though fewer or more may be used. They line up in this way:

5–5–5–5–5–5–5–5–5–5
4–2–1–3–B–T–3–1–2–4

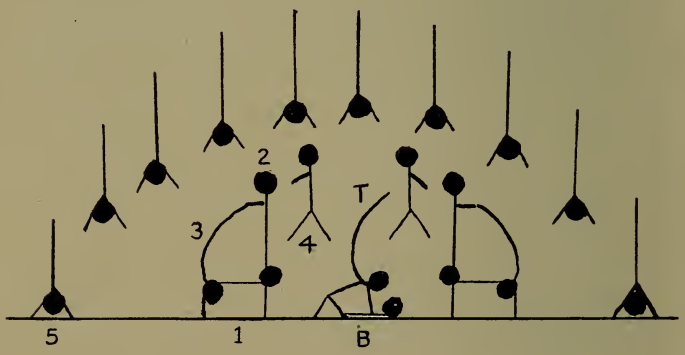

FIG. 25.—Triangle Pyramid.

Fe: Nos. 5 form a semicircle with fairly outspread ends.
Nos. 2, 1, 3, and B, T, step forward in line with the end No. 5.
No. 4 stands beside No. 2.

Fi: Nos. 5 get down ready to do a headstand.
No. 1 and B take their positions, No. 1 as base of a triangle, and B ready for a knee-shoulder balance.
No. 2 stands on No. 1's shoulders.

Fo: Nos. 5 go into a headstand.
No. 3 does a shoulder stand on No. 1's knees.
No. 4 steps back ready to dive through the triangle.
T goes into a knee-shoulder balance on B.
Dismount.
Fum: Nos. 5 all do forward rolls, as No. 4 dives through triangle and rolls.
As No. 4 dives, T arches over and onto her feet, and B, 2, 1, 3, all come to a stand.

5. **Shoulder Pyramid.**
Fourteen girls line up in the following order:
1–2–3–4–5–6–B–T–6–5–4–3–2–1

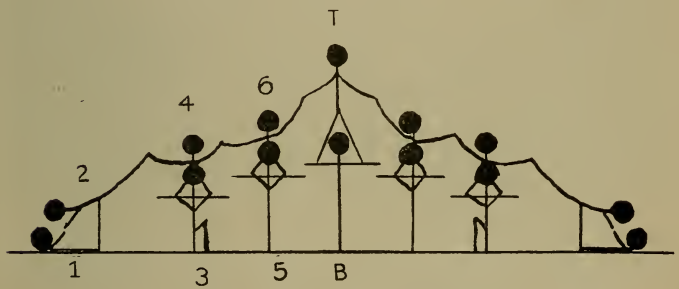

Fig. 26.—Shoulder Pyramid.

Fe: No. 1 lies down facing center in the position of the base of an angel.
No. 2 places No. 1's feet on her thighs ready to go up.
No. 3 kneels and places her head between No. 4's spread legs.
No. 5 bends over and places her head between No. 6's spread legs.
B and T get into position for the shoulder mount.
Fi: No. 2 does a Flying Angel on No. 1's feet.
No. 4 sits on No. 3's shoulders, while No. 3 remains in kneeling position.

No. 6 sits on No. 5's shoulders, as No. 5 rises to a stand.

T mounts on B's shoulders and stands there supported by B's hands at the back of her legs.

Fo: T, No. 6 and No. 4 grasp hands; No. 4 also grasps No. 2's feet.

#3

Fig. 27.—Shoulder Pyramid.

Dismount.

Fe: No. 2 forward rolls off followed by No. 1 doing a backward roll.

T jumps off B's shoulders and cartwheels.

Fi: No. 5 kneels on one knee.

Fo: Nos. 4 and 6 step off shoulders of Nos. 3 and 5, and forward roll.

As soon as they have started rolling, they are followed by Nos. 3 and 5 who also do forward rolls, while B cartwheels.

*6. **Wheel.**

One spoke of the wheel and the hub are diagrammed, the other spokes being formed in the same manner.

Seventeen girls line up with B and T in the center and five each of Nos. 1, 2, and 3. The pyramid is circular in design.

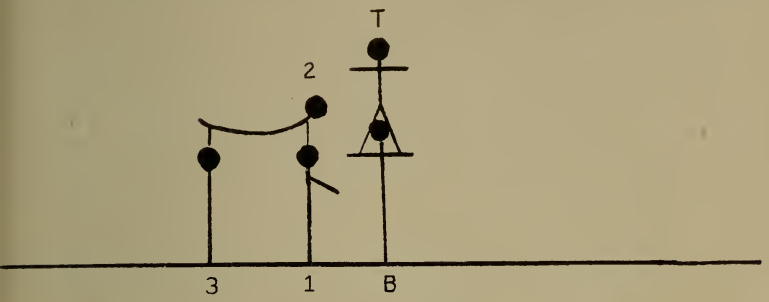

Fig. 28.—The Wheel.

Fig. 29.—Wheel.

Fe: No. 1 kneels on one knee, stretches her arms sideways, and grasps the arm of the No. 1 next to her. (Nos. 1 thus form a small circle around B and T.)

No. 2 stands behind No. 1, placing her hands on No. 1's shoulders.

No. 3 stands behind No. 2.

T gets ready for a shoulder mount on B.

Fi: No. 3 raises No. 2's feet, as No. 1 comes to a stand. (No. 2 is thus arched, supported by her own hands, on No. 1's shoulders, her feet held up by No. 3 over No. 3's head. No. 2 represents the spoke of the wheel.)

T mounts to a stand on B's shoulders.

Fo: The whole circle takes five steps to the right, B and T turning to the left; they then reverse.

Dismount.

Fe: The Nos. 1 farthest front let go each other's arms.

B with T on her shoulders, both with arms outstretched, walks out through the opening thus made.

T jumps off B and forward rolls, immediately followed by B doing a forward roll.

Fi: No. 1 kneels as No. 3 lets No. 2's feet descend to the ground.

Fo: All come to a stand, one behind the other, in spoke formation.

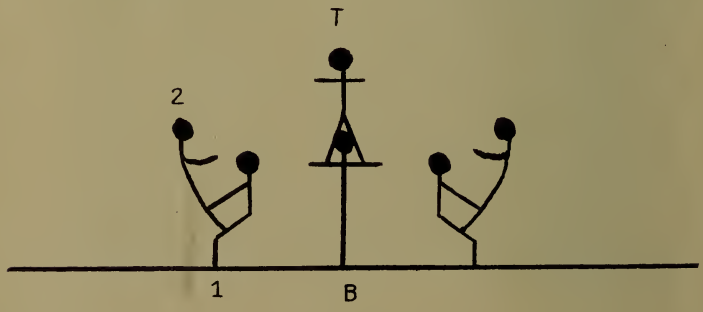

Fig. 30.—The Pagoda.

***7. Pagoda.**

Fourteen girls are needed for the Pagoda though more may be used. They line up in circular formation with B and T in center and six each of Nos. 1 and Nos. 2, as diagrammed.

Fe: All take their places in the circle facing out, No. 2 standing in front of No. 1.

No. 2 stretches her arms sideways, grasping the hand of No. 2 on either side to make the spacing correct.

Fi: No. 1 puts her head between No. 2's legs, raises No. 2 on her shoulders, and places No. 2's feet above No. 1's knees.

B and T get ready for a shoulder mount.

Fo: No. 1 pulls her head back between No. 2's legs, as No. 2 arches forward.

T mounts to a stand on B's shoulders

Fum: No. 2 stretches her arms sideways and grasps the hand of the No. 2 next to her.

Dismount.

Fe: No. 2 jumps to a stand in front of No. 1.

Fi: No. 2 does a forward roll in the direction she is facing.

Fo: No. 1 forward rolls following No. 2.

Fum: T jumps forward off B's shoulders and rolls, immediately followed by B doing a forward roll.

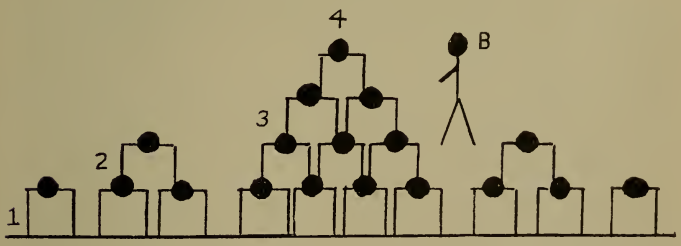

Fig. 31.—Squash Pyramid.

8. **Squash.**

Nineteen girls are needed for the Squash pyramid, though it may be done with eleven if the central portion only is formed.

The bottom row will be designated as No. 1; the next above as No. 2; the third row, No. 3; the top person, No. 4; and the one who assists, B.

Fe: No. 1 drops to hands and knees.

Fi: No. 2 gets on hands and knees on No. 1's back.

Fo: No. 4 and B assist No. 3 to get on hands and knees on No. 2's back by having No. 3 step in their hands in order to be raised to position.

Fum: No. 4 places her foot in B's clasped hands and is hoisted to her place kneeling on No. 3's back.

Fig. 32.—Squash Pyramid.

Squash.

B pretends to push over the pyramid, at the same time shouting a signal previously agreed upon, and the whole pyramid squashes by extending arms forward and legs backward, and relaxing. No one is hurt or even winded, if all go at the same time and relax as completely as possible.

All then pick themselves up and chase B.

*9. **Skyscraper.**

Twenty-one girls take part in the Skyscraper: ten Nos. 1, five Nos. 2, two Nos. 3, and four center.

Fe: All form a semicircle with No. 2 behind No. 1, No. 3 beside No. 2, and four girls in line in the center in this order: t–b–T–B.

All face forward.

Fi: No. 1 kneels on hands and knees.
B puts her head between T's legs and raises T to a sitting position on her shoulders.

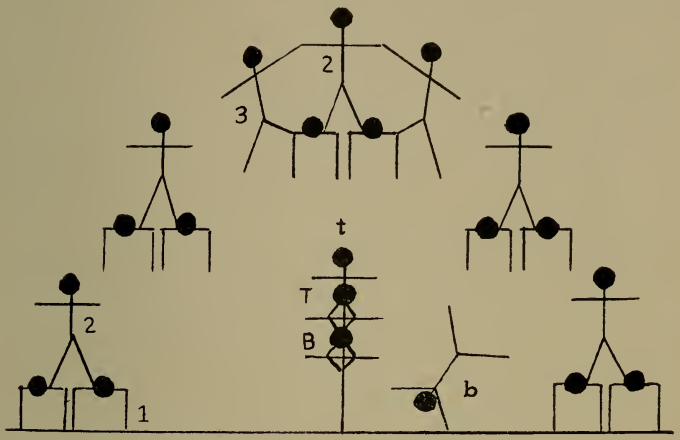

Fig. 33.—Skyscraper Pyramid.

Fig. 34.—Skyscraper.

T locks her feet behind B's back; t mounts to a stand on b's shoulders.

Fo: No. 2 stands on No. 1's backs, arms outstretched.
No. 3 puts one foot on No. 1, grasps No. 2's hand, and leans sideways with her other arm also outstretched.
t sits on T's shoulders and locks her feet behind T's back.
All extend arms sideways.

Fum: b cartwheels around the Skyscraper.

Dismount.

Fe: t mounts again on b's shoulders; b moves slightly forward.

Fi: No. 2 jumps forward and cartwheels.
No. 3 cartwheels sideways.

Fo: B bends forward and T comes to a stand in front of B, while t jumps to a stand in front of b.

Fum: No. 1 and B–T–b–t all forward roll.

*10. **Mesa.**

Fourteen girls form a line in the following order:

1–2–3–4–5–6–7–7–6–5–4–3–2–1

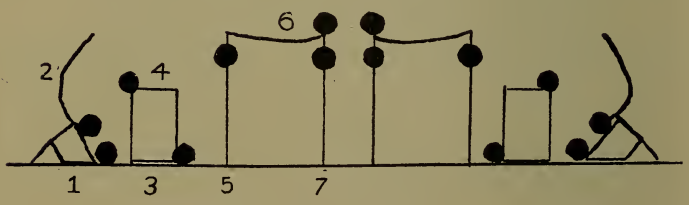

FIG. 35.—Mesa.

Fe: No. 1 lies down with her head toward the center of the pyramid, knees raised, arms stretched upward ready to receive No. 2's shoulders.
No. 3 lies down on her back, head toward center, bends elbows so that her hands are on the ground palms up about at her shoulders, and raises her legs.
No. 7 kneels on one knee.

Fi: No. 2 places her hands on No. 1's knees preparatory to assuming a knee-shoulder balance.

No. 4 steps into No. 3's hands and places her hands on No. 3's feet.
No. 6 puts her hands on the kneeling No. 7's shoulders.
No. 5 stoops and grasps No. 6's ankles.

Fo: No. 2 does a knee-shoulder balance.
Nos. 3 and 4 go into box formation.
No. 7 rises from kneeling position, as No. 2 braces herself on No. 7's shoulders.
No. 5 raises No. 6's feet above her own head.

Dismount.

Fe: No. 2 flips over and comes to a stand at No. 3's head.
No. 4 releases No. 3's feet, stands upright in No. 3's hands, and then jumps to a stand at No. 3's head.
No. 5 lowers No. 6's feet.
No. 6 releases her hold on No. 7's shoulders.

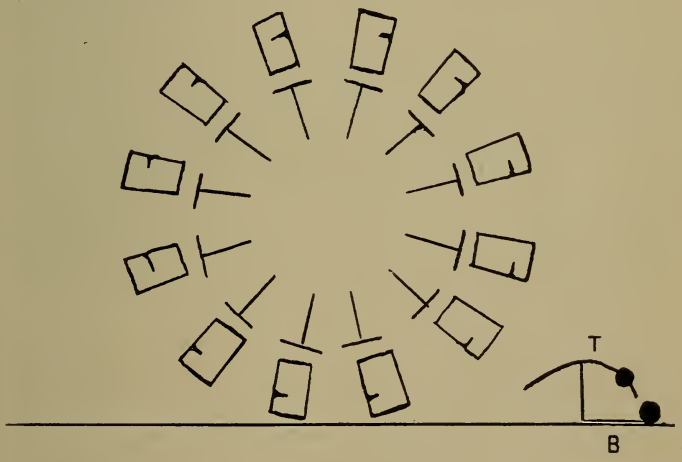

FIG. 36.—The Turbine.

Fi: No. 1 and No. 3 jump to stand and all face forward.
Fo: The whole group forward rolls.

*11. **The Turbine.**

Twenty-four girls form two concentric circles, facing inward with B's standing behind T's.

Fe: B lies down, her head toward the outside of the circle and her legs upraised.

T gets braced ready for a backward angel and grasps B's hands.

Fi: T goes into a backward angel, and B releases T's hands which are outstretched above her head. B's arms are stretched sideways on the ground.

The position is held for a few moments.

Dismount.

Fe: B places her hands on T's shoulders and lowers T slightly.

T awaits the next signal to bring her legs upward in jackknife position.

Fi: B flips T onto her feet at B's head and jumps to a stand.

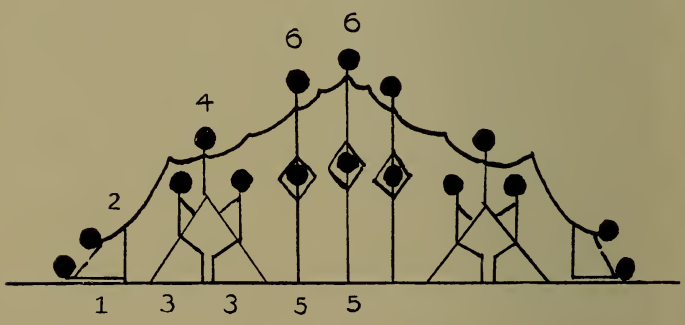

Fig. 37.—The Portcullis.

*12. **The Portcullis.**

Sixteen girls line up in the following manner:

2–4——6–6–6——4–2

1–3–3—5–5–5—3–3–1

Fe: No. 1 lies down on the ground, her head away from the center of the pyramid and raises her arms and legs.

No. 2 places No. 1's feet at her thighs and grasps No. 1's hands.

Nos. 3 assume a stride position facing forward, and No. 4 places her foot on the inner No. 3's leg preparatory to mounting.

Nos. 6 prepare to mount to the shoulders of Nos. 5.

Fi: No. 2 goes into a Flying Angel on No. 1's legs.

No. 4 mounts to a stand on the legs of Nos. 3 whose hands brace her feet.

Nos. 6 rise to a stand on the shoulders of Nos. 5.

Fo: Nos. 6 link hands.

No. 4 links hands with No. 6 and grasps No. 2's feet with her other hand.

No. 2, still using No. 1's hands to help support her, assumes an almost vertical position so that No. 4 can grasp her feet.

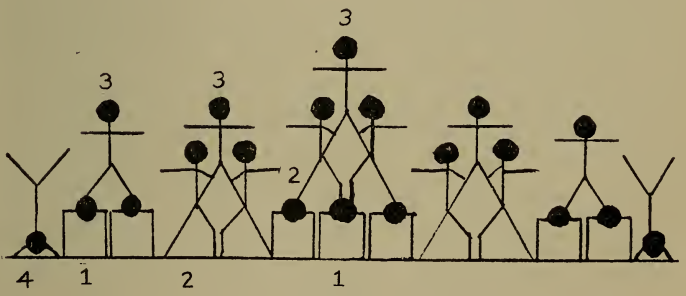

FIG. 38.—Pike's Peak.

Dismount.

Fe: No. 2 forward rolls over No. 1's head, and No. 1 backward rolls after her.

Fi: No. 4 jumps forward and rolls.

Nos. 6 jump forward and cartwheel.

Fo: Nos. 3 and Nos. 5 forward roll.

*13. **Pike's Peak.**

Twenty girls line up in double line in this manner:

3—3—2–3–2—3—3

4–1–1–2–2–1–1–1–2–2–1–1–4

Fe: Nos. 1 go down on hands and knees as No. 4 squats preparatory to doing a headstand.

Fi: Nos. 2 in center mount to a stride stand on the backs of Nos. 1 and brace ready for Nos. 3 to mount.

Nos. 2 at side assume a stride position, their inner legs bent at the knee.

All Nos. 3 place one foot in position to mount.

Fo: Nos. 3 mount to a stand.

No. 4 does a headstand.

Fum: Nos. 3 stretch arms sideways.

Nos. 2 extend outer arms sideways.

No. 4 spreads her legs apart.

Dismount.

Fe: Nos. 3 jump forward and cartwheel.

No. 4 forward rolls.

Fi: Nos. 2 in the central figure and at the sides jump off and cartwheel.

Fo: Nos. 1 forward roll.

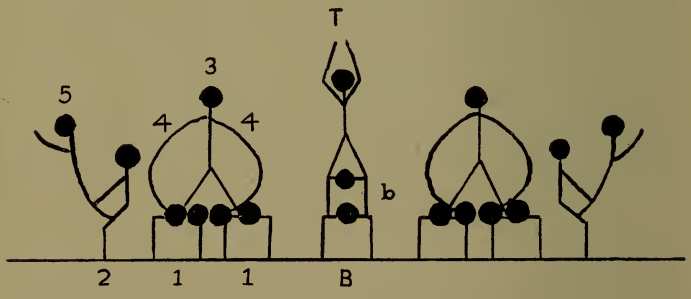

FIG. 39.—The Lighthouse.

*14. **The Lighthouse.**

Seventeen girls take part in this pyramid. They line up in the following order:

T

3 b 3

5–2–4–1–1–4–B–4–1–1–4–2–5

Fe: B and No. 1 go down on hands and knees facing forward.

Fi: No. 2 and No. 5 face outward. No. 2 puts her head between No. 5's legs and raises her to a sitting position on No. 2's shoulders, her feet at No. 2's knees.

No. 3 stands on the backs of Nos. 1.

Nos. 4 hook their arms under Nos. 1 for support in mounting to shoulder stands.

b goes into a knee-hand position on B's back.

Fo: No. 5 does a Chinese Two-High and extends her hands forward and upward.

Nos. 4 goes into a shoulder stand, their feet grasped by No. 3.

T mounts to a stand on b's back extending her arms over her head, elbows slightly bent.

Dismount.

Fe: No. 5 jumps to a stand and she and No. 2 face forward.

Nos. 4 let their feet drop and assume a standing position facing forward.

T and No. 3 jump off forward and cartwheel.

As soon as T has jumped, b forward rolls off the back of B.

Fo: B and Nos. 5, 2, 4, 1 all forward roll.

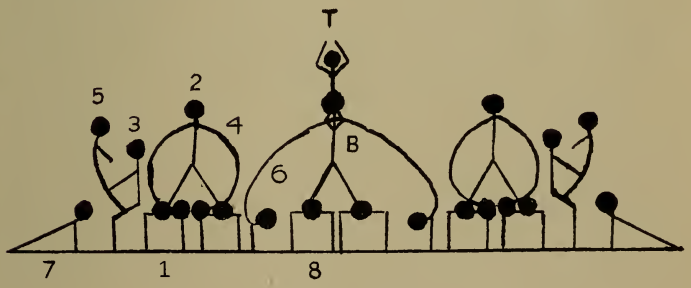

FIG. 40.—Cheops.

*15. **Cheops.**

Twenty-two girls form this pyramid. They line up as indicated:

2 T 2
3–4–4 B 4–4–3
7–5–1–1–6–8–8–6–1–1–5–7

Fe: Nos. 1 and No. 8 go down on hands and knees.
No. 3 faces outward, puts her head through No. 5's legs, and raises No. 5 to her shoulders.
No. 2 mounts to a stand on Nos. 1.
B raises T to a sitting position on her shoulders, and T locks her feet behind B's back.

Fi: No. 5 puts her feet on No. 3's legs ready to execute a Chinese Two-High.
No. 6 assists B with T on her shoulders to rise to a stand on No. 8's back.

Fo: No. 7 does a leaning rest on one arm, the other extended down her side.
No. 5 performs a Chinese Two-High.
Nos. 4 do shoulder stands on the backs of Nos. 1, their feet being grasped by No. 2.
No. 6 goes into a handstand, her feet being grasped by B.

Dismount.

Fe: No. 5 jumps to her feet, and she and No. 3 face forward.
No. 7 rises to a stand.
Nos. 4 lower their feet, come to a stand and face front.
No. 6 lowers her feet.

Fi: No. 6 assists B to step off the back of No. 8.
T does a backward roll off B's shoulders.
No. 2 jumps and cartwheels forward.

Fo: Nos. 7, 5, 3, 4, 1, 6 all forward roll.

CHAPTER VII.

SELF-TESTING STUNTS.

The stunts described in this chapter are of the self-testing, competitive, and amusing kind. They often serve to stimulate the interest of a class that has been working very hard on feats requiring skill and concentration and that needs a change for relaxation. Some of them furnish excellent diversions for demonstration programs because of their humorous quality.

A. INDIVIDUAL.

1. **Rise to Stand.**

(*a*) Lie flat on the back, legs extended and arms folded on the chest. Rise to a standing position without lifting the arms from the chest or using the elbows to push.

(*b*) Sit down with the knees bent up and the feet placed flat on the floor as close to the body as possible. Rise to a stand from this position.

Suggestions.—(*a*) After arriving at the sitting position, bend one leg under the body and push up from that knee. (*b*) Start with a slight rock backward, then fling arms forward and upward as the body is bent forward.

2. **Monkey Walk.**

Sit down, knees bent, feet flat on the mat or floor. Place hands on mat and raise body to a horizontal position, face upward, supported by hands and feet. Begin to walk by lifting the left foot and the left hand, but before allowing the foot to come down, hit the left hip with the left hand. Then place the foot and hand on the mat and repeat, right foot and hand, progressing forward each time.

3. **Chicken Walk.**

Squat down spreading knees apart. Clasp hands tight in front of legs below the knees. Walk about on toes.

4. **Inchworm.**

Squat down with knees spread and place the hands on the mat behind the heels, with the arms on the inside of the knees. Then put the weight of the body on the arms and raise the feet from the mat. The progression forward is a sort of rocking motion with the weight first placed on the hands and then transferred to the feet to allow the hands to move up each time. The advance is necessarily slow, hence the title of the stunt.

5. **Duck Waddle.**

Assume a squat position. Reach between the legs and grasp the heels, right hand right heel, left hand left heel. Walk forward on toes with the body inclined slightly forward, and sway a bit from side to side.

6. **Knee Walk.**

Kneel on the mat. Raise the right foot and grasp it with the right hand. Then do the same with the left foot and hand. Pull the feet up about to the hips, arch the back, and walk forward on the knees trying not to fall forward or to let go of the feet.

7. **Crooked Man Walk.**

Stand with the feet together, the hands either free or placed on the hips. (The latter is more difficult because the arms may be used for balance in this stunt.) Carry the left foot behind the right and place it as far forward on that side as possible without turning the shoulders. Then carry the right foot around the left, forward, behind, and then ahead of the left foot. Continue this motion, using one foot and then the other to progress forward.

Suggestions.—Bend the knees as one foot is placed in front of the other to acquire distance and speed.

8. **Jumping Jack.**

Jump to a squat position with knees outspread, placing the hands on the floor, palms flat and slightly in front of the feet. Then jump to a stand on the heels, both legs and arms

outspread. Jump to a squat again and repeat jumps as often as desired.

9. **Mule Kick.**

Place the hands on the mat with a quick motion and throw the feet in the air. As soon as the feet are thrown in the air, kick them, imitating the kick of a mule. As the feet come down to the mat, the hands push the body upright. Repeat this motion advancing with each kick.

10. **Frog.**

Squat down putting the weight on one foot. Extend the other foot to the side until the knee is straight. Draw the extended foot back under the body, and shoot the other foot to the opposite side. Then change back and forth rapidly, holding the upper part of the body upright.

11. **Russian Bear.**

Squat putting the weight of the body on the toes. Using a slight hop extend one foot forward, and using the same method draw that foot back and extend the other forward. Repeat, alternating the feet and shifting from one foot to the other as rapidly as possible. The back should be kept straight in this stunt as in the Frog.

12. **Mercury Stand.**

Raise one leg backward and bend over the supporting knee until the body is horizontal. The head is kept up, the body arched, the extended leg arched, and the arms raised sideways for balance.

Suggestion.—If the knee of the extended leg is turned outward the position is easier to hold and pictorially much better.

13. **Marionette Jump.**

Stand with the feet placed apart ready to spring. Now jump in the air and at the same time throw the legs straight forward and upward, keep knees straight, and touch the toes with the finger tips. This stunt can also be done by kicking the legs up backward as close to the body as possible, and slapping the heels with the hands.

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14. **Circular Roll.**

Sit down with the knees drawn up close to the body but spread apart. Bring the arms between the knees and then move the right hand outside of the right ankle and the left hand outside of the left ankle, and clasp hands in front of the legs near the ankles. Rock from side to side to get momentum for the roll, and then roll down on one side until the shoulder and hip on that side are touching the mat. From there roll onto the back, then to the other shoulder, and finally to the original position. The roll may be continued as many times as desired, and once started is easy to keep going.

15. **Fish Flop.**

Lie flat on the back with the arms extended down the sides. Kick the right foot hard up and over, bringing the body up first on the right shoulder and then turning over face downward, with the head pointing in the direction opposite to the original position.

16. **Heel Click.**

Stand with the feet placed slightly apart. Spring in the air and kick the heels once, twice, or three times if possible, before returning to the original stand. Throwing the arms up at the time the spring is taken aids in gaining height.

17. **Leg Jump.**

Bend the left knee outward, and grasp the toes of the left foot with the fingers of the right hand. Jump over the left foot with the right foot without letting go with the fingers. When this is accomplished, try reversing the action and jumping backward. Then jump forward and backward rapidly.

18. **Knee Dip.**

Stand on mat and raise one foot backward and upward, grasping it with the fingers of the opposite hand. Without touching the mat with any other part of the body, kneel on

the knee of the stationary leg. Extend the free arm sideways for balance and keep the weight slightly backward since there is a tendency to overbalance forward as the knee strikes the mat.

19. **Bounce.**

Draw a line on the floor and stand so that the feet almost touch it. Bend forward and grasp the toes. Jump over the line, and when this has been accomplished, jump backward over the line.

20. **Straight Leg Dip.**

Stand with the weight on one foot and extend the other leg straight out in front. Bending the knee of the stationary foot, ease down to a squat position with the leg still extended, and return to an upright stand without touching any other part of the body to the floor. Balance can be held by bending the trunk forward and extending the arms sideways. The stunt can be done with the heel either flat on the floor or upraised.

21. **Foot Jump.**

Place one foot slightly raised against the wall and jump over it with the other foot without moving the one from the wall. After this has been accomplished the stunt may be tried running up to the wall, placing the first foot high on the wall but not putting any weight on it, and jumping over with the other foot.

22. **Standard Spring.**

Use any firm standard as a brace and stand toeing a line drawn about 3 feet away from it. Raise arms to shoulder level and lean forward placing hands flat against the standard. The heels may be upraised, but the toes must remain on the floor. Push against the standard throwing the body to an upright position. Gradually increase the distance away from the standard using the finger tips only instead of the flat of the hand.

23. **Front Dip.**

Place a piece of crumpled paper on the mat, and kneel on both knees about 12 inches away from the paper. Clasp hands behind the back and bend the trunk and head forward, attempting to pick up the paper with the teeth and not lose balance.

24. **Cross Dip.**

Place a sheet of music or a large piece of paper upright on the mat in front of the feet. Hold the right ear with the left hand, and raise the left leg behind the body, grasping the ankle with the right hand. Bend the body and the stationary knee and pick up the sheet of paper with the teeth without letting go with the hands or losing balance.

Suggestion.—Bend forward as far as possible with the stationary foot flat, then gradually raise the heel and continue the downward motion with the heel raised.

25. **Wand Jump.**

Hold a wand or light stick in the fingers of both hands in front of the body. Jump over the wand without letting go or touching it with the feet. Try jumping backward after the forward jump has been accomplished. Good spring is required for this stunt, and moving the wand backward as the jump is taken aids in the performance.

26. **Over the Umbrella.**

Grasp an umbrella handle with the right hand and place its tip on the floor in front of the feet. Swing the right leg up and over the umbrella from right to left, cutting out the right hand which catches the umbrella before it falls to the ground. Do the same thing with the left hand and leg, then try getting both over before the umbrella falls.

27. **Over and Under.**

Hold an ordinary broom handle or wand with both hands behind the back, palms forward. Swing the wand over the head to a position in front of the body, the hands still grasping the stick. Raise the right foot, bring it around the right

arm toward the front and over the wand between the hands. Put the weight on that foot, and work the way through by putting the head through first and raising the left hand which is grasping the other end of the stick. Then slide the stick over the shoulders and hips and step back over the stick with the left foot, finishing in a stand position with the stick still grasped in the hands in front of the body. This stunt may be reversed by stepping back over the stick with the left foot and sliding it over the back in the opposite direction, returning to the original position.

28. **Writing Balance.**

Sit on a large open-mouth bottle or jar whose rounded side is on the floor. Grasp a pencil in the right hand and a pad of paper in the left. Raise the feet from the floor, and try to write a ten-word message while balancing in this position.

29. **Chair Lift.**

Kneel on the right knee in front of a light chair, grasping extreme lower end of the back leg of the chair with the right hand. Lift the chair from the floor by jerking it toward the body and at the same time tilting it backward, and push upward and forward with a sharp movement. Left-handed persons use the left knee and left hand.

30. **Suspension Bridge.**

Place two chairs so that the heels of the person doing the stunt rest on the edge of one, and the head (*not* the shoulders) rests on the edge of the other. These chairs should be braced. Put a piano stool under the hips of the person so extended. The trick is to slide the piano stool out from under the hips, lift it over the body, and slide it under the hips on the other side. The stunt requires muscular control in the abdominal muscles and strength in the lifting arm. Sometimes holding the breath as soon as the stool is slid from under the hips and not releasing it until the stool is back under is an aid in performing the stunt.

31. **Chair Creeper.**

Place a handkerchief or a piece of cloth on the seat of a chair, with a bit of it hanging over the right edge. Sit sideways with the legs extended over the right edge and grasp the back of the chair. Lie down on the right side, and gradually move around the back of the chair, head and shoulders leading, until near enough to get the handkerchief between the teeth. Then maneuver back to an upright sitting position on the chair without toppling it over or touching the floor with the hands. This stunt is harder if the handkerchief is placed nearer the front of the chair.

32. **Around the Chair.**

Use a kitchen chair or one equally strong for this stunt. Lie on the right side facing the back of the chair and grasping it with both hands. Crawl around the back of the chair, head and shoulders advancing first, and regain the original position without tipping the chair over or touching any part of the body to the floor.

33. **Chair Balance.**

Place a heavy chair on a mat resting on its two front legs only so that its back is horizontal to the mat. Put a piece of crumpled paper near the edge of the chair back. Kneel on top of the chair, grasping its sides with the hands. From this position bend forward and try to pick up the paper with the teeth.

B. COUPLE.

The two girls taking part in these couple stunts will be referred to as B and T.

1. **Wheelbarrow.**

T stands in front of B with her back toward B. She stoops down and places her hands on the mat, and B reaches down, grasps T's ankles, and lifts her legs upward as she would the handles of a wheelbarrow. T walks forward on her hands while B supports her legs.

2. **Front Straddle.**

B and T face each other. T leans forward toward B and extends her hands backward between her own legs. B leans over T, grasps her hands, and gives a quick upward lift, flipping T over and on to her feet. B and T should finish facing each other in an upright position.

3. **Back Straddle.**

B stands behind T facing in the same direction. T extends her hands backward through her legs, and B grasps them lifting upward and pulling T over and on to her feet. They finish in their original position, both upright.

4. **Turner.**

B and T face each other, grasp right hands, and bend forward. B starts the turning by swinging her right leg up and over T's bent body, pivoting on her left foot until she is facing outward. T then swings her right leg over B's bent body and pivots so that the two are back to back with bodies bent forward. B now swings her left leg over T's back facing in again, and T executes the same motion with her left leg. They are now face to face, and may repeat the action as often as desired.

5. **Stiff Neck.**

T lies flat on the ground face downward, her neck, body and legs held as rigid as possible. B clasps her hands under T's forehead and lifts her to a standing position. This stunt requires good neck muscles. Another method, not so difficult, is for T to lie down on her back, her muscles rigid; B raises her to an upright position by placing a hand under T's neck and lifting. T may help by holding her breath.

6. **Jack-in-the-Box.**

B and T stand side by side facing in the same direction, B at T's right. B places her left hand on T's head, forcing her to a squat position. At the same time, B lifts her right leg, swings it over T's head, and makes a complete turn by pivoting on her left foot. As soon as B's foot has passed

over, T jumps to an upright position and repeats B's action. The stunt may be repeated as often as desired.

7. **See-saw.**

B and T sit down facing each other, feet extended forward so that B is sitting on T's feet and T on B's feet. They grasp hands and B rolls back pulling T to a semi-standing position braced by B's feet. T then sits down and pulls B to the same position. The action may be repeated, and forward motion gained if B each time she raises T pulls a little harder than T pulls B.

8. **Back Brace.**

B and T stand with their backs together, elbows locked. They then both sit down with their legs extended straight in front. From this position they rise to a stand by bracing against each other's back. Repeat several times.

9. **Hand Wrestle.**

B and T stand facing each other, feet astride, the outside of B's right foot braced against the outside of T's right foot. They grasp right hands and by pushing or pulling try to throw each other off balance. Moving a foot or touching the floor with the hand or body constitutes a fall. This wrestle may also be done holding the left foot in the air. Putting the foot down counts as a fall. A good grip, flexibility and balance are required. Bodies may not touch, and the pushing is done by the hand alone.

10. **Indian Wrestle.**

B and T lie down on the mat facing in opposite directions, their heads at each other's waist. The right elbows may be locked if desired. Both raise their right legs once, twice, and the third time hook knees, each trying to pull the other over and force her to do a backward roll. Unless the knees lock at the same time, the first one will have an advantage.

11. **Elbow Push.**

B and T sit down facing in opposite directions, right sides touching and legs extended flat on the floor. Each places

the right hand on the hip so that the right elbow is akimbo, B's forearm touching T's. At a given signal, each tries to force the other to her back by exerting pressure on the arms. The knees should be kept stiff.

12. **Knee Fencing.**

B and T kneel on the right knee facing each other with the distance of about 1 foot between them. The left leg is raised backward, the foot held by the left hand, and the right forefingers are crossed in front. At a signal, each tries to push the other over sideward by using only the index finger which must be held stiff.

13. **Pull the Stick.**

B and T sit opposite each other toes touching and knees drawn up. They grasp a stick held horizontally between them with both hands. When a signal is given, each attempts to pull the other to a standing position.

14. **Foot Push.**

B and T sit down facing each other, knees drawn up, B's feet braced against T's. The hands are placed on the floor just behind the hips to aid in bracing the contestants. At the signal to begin, B tries to straighten out her own knees by pushing against T's feet, and T does likewise.

15. **Back to Back.**

B and T stand back to back and link elbows. At a signal, B tries to lift T on her own back by pulling T's feet off the floor, and T attempts to do the same thing to B.

C. GROUP.

1. **Sitting Walk.**

Any number of girls line up one behind the other, all facing in the same direction. At a signal, all bend their knees and sit down on the knees of the girl back of them. Each takes hold of the hips of the girl in front of her as a support. At a second signal, the line walks, starting the movement with the left foot.

2. **Stiff.**

A group sit close together in a circle, one girl standing in the center, her body rigid and her arms held stiff at her sides. The center "stiff" overbalances and is caught on the hands of one of the group and passed along making the round of the circle. She does nothing to catch herself or aid in any way, but keeps herself rigid.

3. **Carrousel.**

Even couples must be used in this stunt, and about six are as many as can be handled. Six T's sit on the ground in a circle facing each other with their feet touching. Between each two stands a B who grasps a hand of the girl to her right and the girl to her left. Both T and B extend their arms and the T's raise their bodies from the ground to a "stiff" position, while the B's pull out and walk in a circle with them.

CHAPTER VIII.

TUMBLING EXHIBITION PROGRAM
GIVEN AT
BRYN MAWR COLLEGE
MAY DAY, 1932.

A BRIEF description of the kind of demonstration required for this exhibition may help the reader better to visualize the performance.

The Bryn Mawr May Day celebration takes place every four years and is authentically Elizabethan. The entire college takes part, both faculty and students, and the order of events includes: (1) The Procession, (2) The Pageant, which shows the Crowning of the May Queen and the Maypole Dances, (3) The Plays, and (4) The Greene.

In the festival the main part of the Tumblers' performance was on the Greene, although during the Procession and throughout the Pageant stunts were being done. In the Procession some of the Tumblers rode on other Tumblers' shoulders, some did cartwheels, rolls and leapfrog, the group keeping active and in the spirit of the day. While the Maypole dances were going on, small groups of tumblers, scattered about the Greene, performed individual or partner stunts, their gay costumes making splashes of color against the grass of the campus.

After the Maypole dances, the Plays sought their own hollow or cloister, and the Greene performance began. This included Folk, Sword, and Morris Dancing, an old Elizabethan play entitled *St. George and the Dragon*, some Morris Jigs, and the Tumbling.

The performance of the Tumblers, who repeated their stunts four times during the afternoon, ended each series of

Greene acts. It is obvious that the strength and endurance demanded of the Tumblers could have been acquired only by careful training and constant practice, although the excitement of the occasion doubtless acted as stimulant against fatigue.

Costumes were in keeping with the historical period. The Tumblers wore tights, blouses which had either large sleeves or no sleeves at all, tucked into very short bloomers, wide belts, skull caps, and tennis shoes cut and dyed to resemble the shoes of that time. The material used was, for the most part, patterned in squares, checks, circles or diamonds on highly colored backgrounds.

Included in the group was a Foole who was part of the act at times, and who took charge of the only properties necessary to the performance, namely, twelve hoops covered with colored tissue paper.

An outline of the program of the Tumblers' exhibition on May Day, 1932, is herewith presented; detailed description of the various stunts and pyramids has been given in preceding chapters.

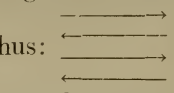
ORDER OF EVENTS.

At a signal from their leader, the Tumblers, who were scattered in groups over the Greene, came forward with rolls, cartwheels, leapfrogs, and so forth, and assembled at the front of the Greene.

I. Introduction.—Four Tumblers dived through paper hoops held by three others who stood in line about 8 feet apart.

The entire group then lined up. At the signal *Fe*, they bowed low from the waist to the left; at *Fi*, they bowed to the right. When the signal *Fo* was given, they bowed to the front continuing the movement into a forward roll. Immediately the group broke up and those in the fan pyramid took their stations.

II. Fan Pyramid.—Twelve performers made the pyramid, the others remaining seated in a semicircle in the background.

III. Skin-the-Snake with Forward Rolls.—All except the leader took part. The girls were arranged in lines of five each, facing in opposite directions, thus:  When they had finished the stunt, still holding hands they ran into position for the wheel.

IV. Wheel Pyramid.—All again participated. At the finish, some ran to places in readiness for the succeeding formation, while the rest retired to the background.

V. Knee Shoulder Stand and Triangles.—Those taking part in these stunts were out in front. At the signal *Fo*, those in the background formed a semicircle of headstands. At the signal *Fum*, the headstanders came down into a forward roll, while the two divers went through the triangle.

VI. Shoulder Pyramid.—This was made by fourteen performers, the rest remaining in the background.

VII. Specialties.—All the Tumblers were seated in semicircle. Those doing special stunts rose and went to center as their turn came, returning to place when finished. The specialties included:

A. Double cartwheel.
B. Foot-shoulder balance.
C. Front and back handsprings.
D. Knee-shoulder balance touching feet to head.
E. Chinese Two-high (two couples facing each other).

VIII. Animals.—All took part forming a circle of animals, including the elephant, kangaroo, camel, and centipede. The Foole dashed in and acted as ringmaster.

IX. Skyscraper Pyramid.—All the Tumblers participated in this stunt.

X. Squash Pyramid.—All but the leader took part. After the pyramid had been formed, the Foole dashed in and pretended to knock it down. They squashed; then all chased the Foole off the Greene.

This chase, coming at the close of each tumbling perfor-

mance, not only served to clear the Greene for the next series of acts, but also provided a novel and mirthful finale for the entertainment.

* * * *

To make a performance of the character just described move smoothly, it is clear that certain fundamental rules must be observed. These are briefly indicated as follows:

1. *One* person must be in charge of the group to give signals.
2. Each tumbler must be familiar with the signals, and with the order of events, and must know her place in each stunt.
3. Care must be taken not to overwork the few exceptional tumblers.
4. Those tumblers not actually engaged in performing may form an attractive background by standing or sitting in a semicircle.
5. The finish of a stunt is just as important as its performance.
6. It is extremely desirable to make the spectators realize that tumbling is great fun for the participants.

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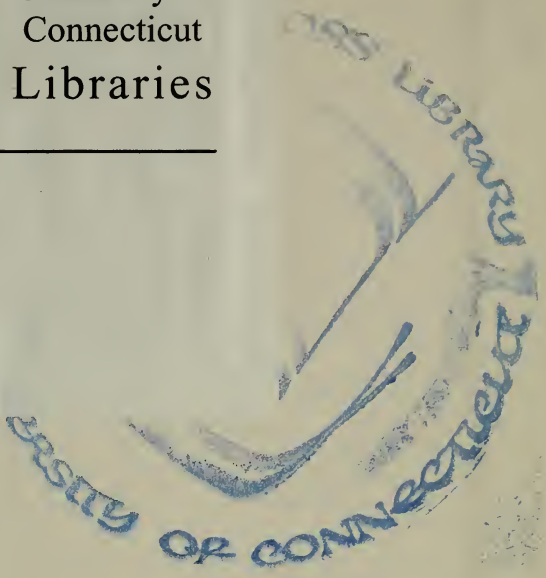

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